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No. 48

—o—

EDITED BY

GOPĪ NĀTHA KAVIRAJA, M. A.

THE

BUDDHAPRATIMĀLAKṢAṆAM

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शिल्पशास्त्रम्

S'ILPA-S'ĀSTRAM:

सम्यक्संबुद्धभाषितं

[दशताल-न्यग्रोध-परिमण्डल-बुद्ध-]

प्रतिमालक्षणम्

संबुद्धभाषितप्रतिमालक्षण-विवरणी टीकया समेतम्

श्रीहरिदासमित्रेण सपरिष्कारं सम्पादितम् ।

SAMYAKSAMBUDDHABHĀṢITAṂ

BUDDHAPRATIMĀLAKṢAṆAM

WITH THE COMMENTARY :

SAṂBUDDHABHĀṢITAPRATIMĀLAKṢAṆA-
VIVARAṆĪ.

Critically edited by

HARIDAS MITRA, M. A.

193[illegible].

Bhawan's Sri Sankaracharya Sanskrit Mahavidyalaya · Vidya ...

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भूमिका

शिल्पशास्त्राणि खलु वेदाङ्ग-ज्यौतिष-कल्प-शुल्वसूत्रादिषु अन्तर्भवितुमर्हन्ति। शङ्कुनिर्माणानन्तरं सूत्रपातनात् भूमिविभागकरणाद्यन्यदपि विषयजातं समानमुभयोरेव। एवं च यत् श्रीमधुसूदनसरस्वतीपादेन 'प्रस्थानभेदे' अर्थशास्त्रोपाङ्गचतुर्थोपवेदेषु शिल्पशास्त्राण्यन्तर्भावितानि, तन्न युज्यते, प्रमाणाभावात्।

मत्स्यपुराणादिषु वास्तुशास्त्रोपदेशकानां तथा शिल्पशास्त्रकाराणां नामान्युपलभ्यन्ते। तेषां मध्ये केचन आचार्या देवा ऋषयो वाऽऽसन्। कोऽपि दानवः कोऽप्यन्यो द्राविडो वासीत्। कालवशात् तेषामनेकेषां ग्रन्था लुप्ता उत्सन्नाश्च। सौभाग्यवशादेकं शिल्पशास्त्रपुस्तकं प्राचीनटीकया समुल्लसितं मया प्राप्तम्। तदेव यथाशक्ति सपरिष्कारं सम्पाद्य सुधीनां पुरत इदानीमुपस्थाप्यते।

श्रीहरिदासमित्रः
(राजघाट-यशोहरः)

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PREFACE.

This edition of the *S'ilpa* Text, सम्यक्संबुद्ध[-बुद्ध-]भाषितं [दशतलन्यग्रोधपरिमण्डलबुद्ध-]प्रतिमालक्षणं and Commentary — a version of which is entitled in Tibetan संबुद्धभाषितप्रतिमालक्षणविवरणि(णी) नाम, is based on a single *Newāri* manuscript of each, noticed before, belonging to the Viśvabhāratī Library :— *Vis'vabharatī* Mss. No. 2713.

Manuscripts of the same or of similar Texts are noticed in Cecil Bendall's *The Catalogue of the Buddhist Skt. Mss. in the University Library, Cambridge.* Cambr. Univ. Press. 1883. Pp. 200ff. :—

Add. 1700 : III. (*Samyak-Saṃbuddha-bhāṣitaṃ*) *Buddha-pratimā-lakṣaṇam* ; IV. *Saṃbuddha-bhāṣita -pratimā-lakṣaṇa-vivaraṇam*, Commentary on the last work ; V. Part of a Commentary on a work similar to the two last ; VI. A work on the dimension of *Chaityas* and of Images ; VII. Fragm. of a work similar to the preceding ; VIII. A somewhat later but complete copy of the work described under No. V.

In M.m. Haraprasāda S'āstrin's—*A Catalogue of the Palmleaf and selected paper Mss. belonging to the Darbar Library, Nepal*--one similar Ms., called देवप्रतिमालक्षणम् is noticed : Vol. II. p. 41.

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Another similar Ms of देवप्रतिमालक्षणम् (dated Newāri Saṃ. 763=A. C. 1643) is noticed on page 137 of the same work.

With a few exceptions, most of the corruptions in the Sanskrit could be restored with some certainty. The general principles or considerations on which the emendations and corrections are based, have been stated at length. The corrupt points are indicated by asterisks.

Among the Orthographical and other peculiarities, the following are notable:—

Orthographical peculiarities :

) No differentiation between छु & च्छ, and ब & व, in the Mss.

) *Ru* or *rū* indicated by the same sign (like र, *ra* with figure २, *two*) र२ (*rū* or *rū* ?)—गुरू भ्रूव करूणा but ऊरू।

) A sign looking somewhat like an *avagraha*, is used in the Mss. to show that a line or word is not complete, but runs on--especially, when the word was not divided into syllables, in the regular way; *this is indicated by* ∟ *in printing*, while an original *avagraha* is indicated by ऽ the usual sign.

) Regarding न्स (*nsa* for *ṃsa*), see notes (१०, १२, १९).

) ॥ देव० ॥ This *mot* is used in the Mss., at the commencement of each odd page.

) ॥ गुरू२०॥ This motif is used at the end of each even page.

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The Paleographical peculiarities of the Mss. have been discussed, at length, in the Introductiory essay.

The Editor is responsible for the division of the Text, मूलं into Sections (indicated by bracketted stars) and for the division of the Commentary, टीका into Paragraphs (indicated by gaps). The emendations and corrections (put in brackets) and the Notes are also due to him.

As the edition is based on a single *Newāri* Ms., it was thought advisable to reproduce, as faithfully as possible, in *Nāgarī* transcription, both the Text and the Commentary, giving within brackets the suggested emendations and corrections etc., side by side. This would at once show that no voilent or hasty corrections have been made, and that the read-ings have not been tampered with, any way. Help of Epigraphy has been taken in some cases.

But unfortunately, faithful adherence to this method had its drawbacks. The page numbers and the line numbers peer out boldly. It would have been extremely delightful to the eye, if these could be put in very small types or even above the lines. But Typographical difficulties and other exigencies were found, insurmountable.

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The division of the Text into Sections and of the Commentary into Paragraphs and to correlate the different portions were difficult tasks, as the original arrangement in the Ms. was faulty. Attempts were made that the Text and the Commentary should be continuous and run parallel, and that the Commentary should follow the Text to which it refers, and also the Notes in a similar manner follow and not precede the relevant passages (Text & Commentary). In some cases, unfortunately these attempts did not meet with success. The Editor, also regrets that a few printing and other mistakes were made.

A separate Correctionslip is given at the end of the Book for the Errata.

HARIDAS MITRA
Rajghat, Jessore, Bengal
July, 1931

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II. ON THE ANTIQUITY OF THE INDIAN ART CANONS.

The *Vāstu-s'āstras*, with their subsidiary branch the *S'ilpa-s'āstras*, are classed under the *Upavedas*, or rather more properly, form an important *Upāṅga* of the Vedas. As in the cases of all other branches of Indian literature, the first *Āchāryas* (eighteen in number, as enumerated in the *Matsya-purāṇam*), who promulgated the *Vāstu-s'āstras* together with the *s'ilpa-s'āstras*, were reputed Ṛiṣis of hoary antiquity. Indeed, the first traces of the beginning of these two arts are to be found in the Vedāṅgic *Jyotiṣa*, (*Kalpa*) *S'ulba-sūtras*, which prescribe rules for the construction of Sacrificial Altars.

The Vedic Indians were worshippers of the forces of Nature loosely anthropomorphic, and in the Vedic *Yajñas*, sometimes with very elaborate rituals, no particular deities were probably anthropologically represented. But with the growth of popular religions, tendencies already appeared in the religions themselves, for objects of worship more concrete—tendencies which were further accentuated much later by the Bhakti movements, some of which promulgated the *Chid-vigraha-vāda* (चिद्विग्रहवाद) ।

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"चिन्मयस्याद्वितीयस्य निष्कलस्याशरीरिणः।
उपासकानां कार्यार्थं ब्रह्मणो रूपकल्पना॥"—रामतापनीये।
"आभिरूप्याच्च बिम्बानां देवः सान्निध्यमृच्छति।"—श्रीहयशीर्षपञ्चरात्रे।

"In beautiful images, the gods make their appearance."

Actual references to images are to be found in the later *Brāhmaṇas* and *Sūtras*, and the Epics, and in Pāṇini and Patañjali. It is difficult to state whether the *pratīka* (प्रतीक) worship, which is far from primitive, preceded actual image worship or was the result of conscious attempts on the part af the Brāhmaṇic Theologians. The growth of image worship led to and went hand in hand with the development of the plastic arts and the erection of sacred structures. Elsewhere [*Ind. Hist. Quarterly*, June 1926] has been spoken, "of the existence in ancient India of architectural and sculptural motifs, decorative devices and artistic, religious and social traditions and other institutions which were perfectly non-sectarian in character and formed the common heritage of all the great Indian religious faiths."

Although, again, Mr. E. B. Havell has postulated the common origin of Viṣṇu, S'iva and Buddha Images from the Indian Concept of "the Pillar of Heaven"—the Brāhmaṇic, the Buddhist and the Jaina Arts seemed to have followed separate and independent lines of development. And though the construction of Buddha images can be assigned

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with some certainty, as Dr. A. K. Coomaraswamy has proved to about the middle of the 1st century A.C., the Brāhmaṇic prototypes seem to be older.

While the Buddhistic Texts for image-making cannot be older than the Master and Sāriputra—they being mostly laid in the form of instructions by the former to the latter—the Brāhmaṇic (वास्तुशास्त्रोपदेशक) Vāstu-s'āstropadēs'akas, eighteen in number, are either reputed Ṛiṣis of hoary antiquity or Master Craftsmen of mythical fame. "भृगुरत्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा ।
नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः ॥
ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एव च ।
वासुदेवोऽनिरुद्धश्च तथा शुक्रो बृहस्पतिः ॥
अष्टादशैते विख्याता वास्तुशास्त्रोपदेशकाः ।"

For, some of the Ṛiṣis, e. g. *Āchārya* Garga, are already quoted by Varāha-mihira, as authorities on *Vāstu* (*S'ilpa*) *S'āstras*. There seem also to be very probably more than one persons of the same name e. g. Maya, for the same cannot appear in mythology, at widely, different periods. Some *Āchārya* e. g. Vis'vakarman possibly stands for a class, for the word may not be a proper name at all.

Among the first *Āchāryas*, it is also possible to recognise a Northern and a Southern school. All Myths and traditions are in agreement in mentioning Nagnajit as *Drāvida*, and Maya as a ***Dānava***, while

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Āchārya S′ukra was closely associated with the South and the *Daityas*. Nandikes′vara or Nandīs′a, Kumāra (who however must be no other than the son of S′iva and Pārvartī) had close connections with the South.

It was until recently regarded that the Sanskrit originals of most of the Art Canons of these Āchāryas were lost irreparably or were only preserved in fragments, as quotations in later works. The *Viṣṇu-dharmottaram*, the *Matsyapurāṇam* and the *Bṛihat Saṃhitā* are are either based on, or seem to have utilised, older texts.

The *S′ilpa S′āstras* were already current in Hiuen Tsang's time. Fortunately, translations in Tibetan of some sanskrit texts are preserved in the Encyclopaedic collection *B*stan-*h*gyur, section *M*do-*h*grel *Sūtra-Vṛitti*, Commentary on the Sūtras—classed under the general name *S′ilpa-vidyā-s′āstras*, Works on mechanical Arts. Of the Tibetan version of the *Chitralakṣaṇam* ascribed to Nagnajit, an ancient Master—Dr. Berthold Laufer has brought out a critical edition.

It is extremely happy to note, that the Sanskrit versions of three important *S′ilpa* texts, Tibetan translations of which were only known to exist but have not yet been published, have been sometime back recovered; mainly through the initiative of the humble writer, the Vis′va-bhāratī is now in possession of new and good

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copies of the following Mss., thanks to the kind efforts of S'rīyut Rabindranāth Tāgore and the liberality of the Nepalese Government. Mss. in *Newāri* Script :—

A) *S'ivadharmottaram* (*Purāṇam*)—included in the list of works known by the special name of *Jaya*.

B) *Saṭs'āmbhava-rahasyam.* (A very rare *Tāntrika* work.) The importance of the Work was pointed out by Bābu Aṭal-vihārī Ghose with whom Sir John Woodroffe holds the Joint Hony. Secretaryship of the unfortunately little known *Agamānusandhāna Samiti*, that have published many *Tāntrika* Texts.

C) 1. *samyak-sambuddha-bhāṣitam Pratimālakṣaṇam.*

2. *Ātreyatilakam*, as indicated specifically in the Ms.

3. Another *s'ilpa* work, which, on comparison, was found to be a very full commentary on C1 and mostly in prose. It is a little incomplete at the end.

Through the kindness of the eminent Paṇḍit Nitya-svarūpa Brahmachārin, the Vis'va-bhāratī is also in possession of a clean, Bengalee copy of the Vaiṣṇava S'ilpa-s'āstra—S'*rī-Hayas'īrṣa–pāñcharātram*. The work was frequently quoted as authority by the *smṛiti* compilations of Halāyudha, Raghunandana and Kamalākara Bhaṭṭa in Eastern and Western India, respectively; the importance of possessing such a work was pointed out, again, by the present writer.

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On comparing the Sanskrit with the Tibetan versions, it was discovered that, though unfortunately partly corrupt, the Tibetan translations represent somewhat different and much fuller versions than the Sanskrit. Unfortunately the Vis′va-bhāratī copy of the *B*stan-*h*gyur, as also all the available copies of the same work at the *As. soc.* and elsewhere in Calcutta, are of the same "*S*nar. thang" Edition and is miserably printed. Under these circumstances it is not possible or advisable to undertake Tibetan editions of the three *S′ilpa* Texts (C1–C3) from critical standpoint, unless and until the other editions of the *B*stan–*h*gyur can be consulted for collation.

[This *Ātreyatilakam* is rather a *S′ilpa* compilation in verse, apparently, based on "the *Ātreyatilakam* and other old texts, Buddhist or otherwise, which were related by older Munis", as indicated in the very opening S′loka. The work is later called *Pratimāmānalakṣaṇam*. In the Tibetan versions, the authorship of a work entitled *Pratimā-māna-lakṣaṇam* प्रतिमा-मान-लक्षणम्— is ascribed to Ātreya (*Maharṣi*) which is also declared to be based on *Ātreya-tilakam*. The readings (of the name), found in the different editions of the *B*stan-*h*gyur, all point with certitude to the name *Ātreya*. The Translation was made by Upādhyāya Dharmadhara with the help of the *Lo. tsā. va.* Kīrtidhvaja. [Cordier : *Catalogue du Fonds Tibe′tain de La Bibliothe\`que Nationale.* P.474. *Mdo-h*grel. Commentaire des Sūtras.]

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Both in the Sanskrit and Tibetan versions, the name of the work is the same viz. *Pratimā-māna-lakṣaṇam* and in both, the Text is said to be based on *Ātreya-tilakam*, while the Tibetan versions ascribed the work to Ātreya (*Maharṣi*). We know from other sources, that one of the *Vāstu-s'āstrakāras* (eighteen in number) was Atri. Ātreya seems only to be a scion of the family of Atri (अत्रेर्गोत्रापत्यं पुमान् आत्रेयः) and consequently, he must have handed down the Art Canons of the School of the renowned Atri which were supposed to be lost.

Regarding the contents of the work itself, it starts with an enumeration of the sources, on which it is based, Then follows a section giving the *units* of measurement and other necessary directions for measurement of the body, and the relative proportions of the different limbs. Then, are given the different auspicious signs of images and the good or the evil consequences of preparing the same, in accordance with or out of prescribed proportions. This is followed by a section prescribing directions for making images of female deities, in *aṣṭa-tālas*. The next section gives proportions of images in *ṣaṭ-tālas*, which are prescribed for infants and also in cases of *Vināyakas*, *Yakṣas*, etc, The section following, gives directions for making images in *das'a-tālas*, prescribed for *Brahman*, the divine sages, the *Brahma-rākṣasas* etc.

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This is followed by a section giving directions for making images in *sapta-tālas* prescribed for human beings. The next section gives details for images in *chatus-tālas*, prescribed in the case of Vāmana. Then follows an important section, entitled *Jīrṇoddhāra* giving directions for the dismantlement of old images, etc. and the installations of new ones in their place. Then follow some sections giving detailed measurements, severally of all the different *tālas*. The work comes to an end here and seems to be complete.]

Though the *Ātreya-tilakam* &c. do not postulate new Art theories or propound new principles, they resemble closely in form and spirit the *Viṣṇudharmottaram*, and the language is always chaste. They are not necessari -ly works on image-making. Many of the principles would apply to other branches of Art as well.

The opening portion of the *Samyak-sambuddha-bhāṣita-pratimā-lakṣaṇam* (Sanskrit version) is laid in regular *sūtra* style and in the from of a dialogue. The Blessed One was once living in the *Jetavana*; and when He had returned, after a visit to the *Tuṣita* Heaven for religious preaching unto his mother, S'āriputra interrogated the Blessed One, thus :–"After your departure or *parinirvāṇa*, how are the good Believers to show their veneration ? "

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The Lord thereupon replies, "After I have departed or have attained *parinirvāṇa*, Images should be made for worship and veneration—high and round like the banian tree *nyagrodha-primaṇḍala-kāya*." (Compare the figure of speech in Persian poetry "Tall as the Cypress tree"). "The images should be equal in dimension to the full fathom *vyāma*, span of outstretched hand, and they should possess the due bodily proportions and the auspicious signs."

Then follow the respective proportions of the *Bodhisattvas* and the *Sugatas* in two sections. In the first part, are given the measurements, beginning from *Uṣṇīṣa*, the head protuberance of the Buddha up to the neck, *Grīvā*; in the next section, the divisions from the neck, *Grīvā* to *Gulpha*, heels are stated.

The four special varieties of facial shapes and the different *tālas*, prescribed—as also the dominant *rasas* for the various types of deities, are next given. Here ends the Sanskrit Text (*mūla*).

In the more full and very illuminating Sanskrit Commentary, the next sections (apparently mentioned by name only and containing the chief signs of perfection and the minor ones of the Blessed One) seem to be omitted. Then follow instructions for the erection of the different varieties of *Chaityas* and their diverse elements. Then the characteristics of *Vajra*, *Vajraghaṇṭā* etc. are told.

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As the work is ascribed to the Buddha himself, it stands to reason, why in the Tibetan, the name of the original author of the Sanskrit Text, *Das'a-ta'a–nyagrodha-parimaṇḍala-Buddha-pratimā-lakṣaṇa nāma*, is lost; the translator's name also is not mentioned.

The Commentary is called *Sambuddha-bhāṣita-pratimā-lakṣaṇa-vivaraṇī nāma* and no author of the work is mentioned. The translation was executed at the request of the great teacher Mahopādhyāya Bhoṭapaṇḍita Saddharmadhara by Upādhyāya Dharmadhara of India —the *Lo.'sā. va*, being Kīrtidhvaja. [Vide Cordier: *op. cit.*]

Both the Original and the Commentary in Sanskrit are full of corruptions, though the general sense is quite clear. Epigraphic considerations and Iconographic parallels from Brāhmaṇic sources, have fully helped the restoration of the Texts, in the majority of doubtful points.

A few of these misreadings might be due to the scribe's error, but the uniform nature of some of these mistakes, when taken in correlation with the peculiarities of the script, would postulate for the existence—in the epigraphic alphabet of the *Arche Typus* (मूल)—of groups of letters so closely resembling, that any mistake or false stroke, on the part of the scribe would lead to confusions. These facts must be taken note of, to find out the nearest equivalents which the corrupt readings represented, before suggesting any emendations or corrections, in any critical edition proposed to be undertaken.

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The confusion or interchange of letters in the Mss. may be stated, under different groups, as follows :-

a) between व *va* and ध *dha*, on the the one hand and between व *va* and च *cha* on the other. (The Mss. do not differerentiate betwcen ब *ba* and व *va*)

b) between प *pa* and य *ya*.

c) घ *gha*, फ *pha*, भ *bha* and ह *ha*.

d) between त *ta* and न *na*.

e) between म *ma* and स *sa*

f) between द *da* and ड *ḍa*

g) between द *da* and ह *ha* or ह्य *hya*.

These confusions would at once take the upper age-limit (of the Script) of the *Arche Typus* back to the time of the Nepalese (Cambridge) Ms. No. 866 of 1008 A.C. and Cambridge Mss. Nos. 1691, 2 of 1179 A. C. While in addition to the above peculiarities of East Indian Script, the orthographical peculiarity of indicating an *anusvāra* followed by *sa* स, by means of a *na* न subscribed e. g. मान्स for मांस—which the Mss. have in common with Ghosrāwā̃ inscription of Vīradeva [placed between 800-900 A. C. by Mr. R. D. Bannerjee] and with the slightly later Bogrā stone inscription of the *Nandin* family [dated between the end of the 9th century and the begin -ning of the 10th century A. C.—*J.A.* S. *B*., N. S., XVIII. 1922], would at once place the date of the Mss, at least to the end of the 9th century.

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On the other hand, if the few instances of the confusion between *ta* त and *ga* ग and between *ma* म and *sa* स, belong to the original and be not due to the mistake of the scribe in copying, the date of the *ArcheTypus* would be pushed back earlier to the Gupta period. But, on no account, can the *ArcheTypus* be placed much later than the 10th cent. A. C. Probably the *ArcheTypus* was in the Gupta Script from which copies were made in the North Eastern Indian Script of the 10th century, these later versions being the bases of all subsequent copies.

Thus, traditions, and epigraphic and other data,alike point to the the high antiquity of the Art Canons of India.

HARIDAS MITRA

S'āntiniketan

8-10-1928

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सम्यक्संबुद्धभाषितं

[दशतल-न्यग्रोधपरिमण्डल-बुद्ध-]

प्रतिमालक्षणम् ।

[पत्रं १ पंक्तिः १]

॥ देव० ॥ नमो *वु(बु)द्धाय ॥

॥१॥ *वु(बु)द्धो भगवान् जेतवने विहरति स्म ॥
तुषितवरभवनात् मातु*र्द्धा*ना*डशनावगत*
[पं० २]कालसमय* (मातुर्धर्मदेशनाऽऽगमन-
कालसमये) शारिपुत्रो भगवन्त*ते(मे)तदवोचत् ॥

*संबुद्धभाषितप्रतिमालक्षण-विवरणी ॥ *

भगवता यदे*वौ(वो)क्तं वु*(बु)द्धाकृतौ फलं ॥
लक्षणं वु*(बु)द्धमूर्त्तीनां तदेवात्रापि लिख्यते ॥

सर्व्वल[पं० २]क्षणसंपूर्णा प्रतिमा सुखदायिका ।
तद्विहीना यदा या स्यात् *दा(ह्य*)न्तदुःखप्रदायिका [पं० ३]॥
कित्त*न्मु*खं (किन्तत्सुखं) ॥ तदाह ॥

यावन्तः परमाणवो(१) भगव*स्तुये* (वतस्तूपे)षु विम्वे*षु वा
तत्कर्त्तु[ॅ]दिवि भू[पं० ४]तले च नियत[ॱ] तावन्ति
राद्वा[ॅ –] ॥

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भगवन् भगवता गते परिनिर्वृते वा श्राद्धैः कुल[पं० ३]पुत्रैः कथं प्रति*यन्तव्यं* (प्रतिपत्तव्यं) ॥

विवरणी ।

[– –]*रूपासनाधिसंपद*खिता*(–दिसंपदोऽखिला)
भूक्का (भुक्त्वा) च सर्वं [पं० ५] सुखं]
प्रान्ते जन्मजराविपत्तिरहितं प्राप्नोति *(बौ)द्ध[ं] पदं ॥
अतो रूपकायस्य लक्षणमा[पं० ६]ह ॥
तत्र सम्यक्सम्बु*(बु)द्धानां महावज्रधराणाञ्च
दै*र्घो(र्घ्ये)ण कायस्य *वा(बा)हुद्वयपार्श्वप्र[पं० ७] सारित–व्यामेनापि किं प्रमाणं ॥ स्वकीयाङ्गुलेन सार्द्धद्वादशाङ्गुलस्तालिस्तेन पञ्च—
[पत्रं १८ पृ० ३] [पं० १] ॥ देव० ॥ विंशत्याधिकशताङ्गुलं ॥

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१) तथा हि—श्रीगोपालभट्टकृते श्रीहरिभक्तिविलासे—१८ श० विलासे-श्रीमूर्त्त्याविर्भावमाहात्म्ये—
"विष्णुधर्म्मोत्तरे । देवस्य प्रतिमायान्तु यावन्तः परमाणवः ।
तावद्वर्षसहस्राणि विष्णुलोके महीयते ॥"
तथा श्रीहरि०—१९ शविलासे-श्रीमूर्त्तिप्रतिष्ठामाहात्म्ये—
"मात्स्ये । प्रतिष्ठायाः सुराणां च देवतार्च्चानुकोर्त्तनात् ।
देवयज्ञोत्सवार्च्चापि बन्धनेन विमुच्यते ॥"

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भगवानाह ॥ सारिपुत्र मयि गते परि-निर्वृते वा ॥ न्यग्रोधपरिमण्ड∠[पं० ४]लं कायं कर्त्तव्यं ॥ यावत्कायं तावद्व्यामं॥यावद्व्यामं ॥*

विवरणी ।

॥ १८ ॥लोचनादिदेवीनां द्वादशाङ्गुलस्तालस्तेन नवताले-नाष्टोत्तरश[पं० २]ताङ्गुलायामो च्या*(व्या)यामश्च ॥ (बो)-धिस(त्त्वा)नाञ्च द्वादशाङ्गुलै[ ]दशतालकमेव ॥

खर्व्वल(म्बो)[पं० ३]दरक्रोधानाञ्च ष*र्णवत्यं* (षण्ण-वत्य)ङ्गुलं अष्टतालेन ॥

ललत*(ना)क्रोधानां तु दशतालेन विंशत्युत्त∠[पं० ४] रशताङ्गुलायामव्यायामाभ्यां सर्व्वाङ्ग।*पीङ्गादितं* (ङ्गोपाङ्गादितो) ज्ञातव्यं ॥ शास्त्र*द्ध(ध)र्मदेशनागमनसम[पं० ५]ये शारिपुत्रो भगवन्तमेतदवोचत् ॥

भगवन[ ] भगवता विना शा*द्धैः* (श्राद्धैः) (२) कुल-पुत्रैः ॥* कुलदुहि[पं० ६]तृभिश्च कथं प्रतिपत्तव्यं ॥

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२) श्राद्धैः, from श्रत्+root √ धा in the sense of शत् ? or to be read श्राद्धे ।

The Chinese rendering for कुलपुत्राः is *shan-nan-tzǔ*, literally meaning कुशलाः-पुंसाः—पुत्राः । The Chinese

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तावत्कायं ॥ पूजासत्कारार्थम्प्रतिमा ॥ क[पं० ५]
र्त्तव्या ॥

सर्वाङ्गो*याङ्गावयन*(-पाङ्गावयव)स्थौल्य-
लावण्यलालित्यसलिलतत्वं* ॥* छत्राकारशिरः
स्क*न्धां* ∠[पं० ६] संस्थितोष्णीषत्वादिसु ॥*
संस्थानात्* (सलीलत्वछत्रा०——०स्कन्धसुसं०——

विवरणी ।

भगवानाह ॥ शारिपुत्र मयि गते परिनिर्वृते वा* ॥
न्यग्रोध ∠[पं० ७]परिमण्डलं यावद्व्यामं तावत्कायं याव-
त्कायं तावद्व्यामं पूजासत्कारार्थं प्रतिमा क ∠
॥गुरू०॥ ॥१८॥[प० १६ पृ० १] [पं० १] (र्त)न्त*व्या ॥
सर्व्वाङ्गोपाङ्गावयवस्थौल्यलावण्यलालित्य सललित[पं०२]त्वं

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rendering for कुलदुहितरः is *shan-nü-jên*, literally कुशला-नारी—जनः । The qualifyiug adjective used in connection with them, is *hsin-chê*, meaning श्रद्धातारः, श्रद्धावन्तः । Similarly, the Devas and the Asuras pay reverence to the Buddha, *hsin-shuo-tso*, श्रद्धा—दानम् or आदानम्—कुर्वन्ति ।

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-०ादिसुसंस्थाना)[।।] तत्रायामविस्तारोछेद-
सन्धिव*न्धनिग्ग[ ]मैः ॥ गुरू० ॥१॥ [पं० ७]
प्रमाणं वो*(बो)धिसत्व*(त्त्व)ानां सुगतानाञ्च प्र-
वक्ष्यामि [।।]तच्छृणु ॥

तत्र तावत्प्रमाणं *वोधिस*त्वानां स्वेना-
ङ्गुली८[पत्रं २ पृ० १] [पं० १]प्रमाणेन
शतं विंशत्युत्तरं ॥ *वु(बु)द्धानां पञ्चविंशत्युत्तरं ॥

विवरणी ।

सप्तोत्सदमहाहनुत्वछत्राकाराशिरःस्कन्धसुसंस्थितोष्णीषत्वादिसुसं-
स्थाना ॥

तत्रायामविस्तारोत्से[पं० ३]धसन्धिन*(ब)न्धननिङ्ग*(र्ग)मैः ।
प्रमाणं (बु)द्धमूर्त्तीनां (बो)धिस(त्त्व)ानाञ्चेति वचनात् ॥

तत्र लावण्यं [पं० ४] श्नि*ग्धचर्म्मता*लावण्यं*(लालित्यं)
मनोहरता ॥ सलीलत्वं त्रिभङ्गत्वादिगुणेन ॥ सप्तोत्सदेति सप्तो
[पं०५]वयवाः ॥ उत्सदा उछ्रया उन्नताश्चेति पर्यायाः ॥ कतमे
पादद्वयं हस्तद्वयं स्कन्धद्वयं ग्री[पं० ६]वा चेति ॥ अपरं
प्रसिद्धमेव किञ्चिदुन्नतिरू*छेधः ॥

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[**] चतुरङ्गुलमुष्णीषं केशस्थानन्ततो द्व
[पं० २] यं ॥
सार्द्धत्रयोद*सी*रा*त्रामुखभागञ्चन*न्त्रयं
(शीमात्रां मुखभागञ्च तन्त्रयं) ॥
(—०मुखं भागश्च तत्रायं) ॥
ललाटं नासि[का]ञ्चाध[:] चिचु(*बु)कान्तं
तृतीयकं
च[पं० ३]तुरङ्गुलं ललाटां*(टं) तुल्यं
नासिकाया[ं] भवेत् ॥
साधिकं चि*वुकान्तन्तु चि*वुकं द्वयङ्गुलं
भवेत् ॥
आ[पं० ४]यामं निर्ग्ग*मा*च्चैव(मञ्चै व)
चतुरङ्गुलमिष्यते ॥
चतुरङ्गुलौ कपोलौ तु कर्णमूलाद्विनिःश्रितौ ॥

विवरणी ।

तत्र चतुरङ्गुलमुष्णीषं केशस्थान[पं० ७]ञ्च तथैव ललाटना-सिकाधश्चि*वुकान्तं चतुर्यवाधिकचतुरङ्गुलं ॥ एतेनार्द्धत्रयोदशी [प० १६ पृ० २] [पं० १] ॥ देव० ॥ ॥१६॥ मात्री मुखभागः ॥

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[*] हनुः [पं० ५] स्यान्त्य*(त्र्य)ङ्गु-
लोछेदो(३) विस्तारे द्व्यङ्गुलश्च सः ॥

विवरणी ।

चिबु*क[ं] द्व्यङ्गुल[ं] भवेत् ॥ आयामनिर्गमौऽ*भ्याश्चैव (-माऽभ्याश्चैव) चतुरङ्गुलमिष्य[पं० २]ते ॥

चतुरङ्गुलौ कपोला*(ौ) कर्णमूलादि*(द्वि)निर्गतौ ॥

चक्षुरधश्चर्मणोऽधा*(ो) भागा*(ो) हनूः*(नुः) स्यात् ॥

[पं० ३] द्व्यङ्गुलोत्सेधो विस्तारात[्] द्व्यङ्गुलश्च सः ॥ (बो)धिस(त्त्वा)*येक्ष(४)(-ापेक्ष)[*या] *सो(ा)धिकः परिपूर्णः स्यात् *स(म)हा[पं० ४]सिंहहनुर्यथा ॥ सं(बु)द्धमहावज्रधराणां किञ्चि*द्दवु(दु)न्नत इत्यर्थः ॥ क्रोधानां तु चिपिटो वि८ [पं०५] स्ताराधिकः ॥

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३) There is an unfortunate discrepancy here between tne Text and the Commentary. But epigraphic considerations support this reading only.

४) Epigraphic considerations make the correction plausible; necessarily the restoration is also fairly certain.

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साधिकः परिपूर्णः स्यान्महासिंहहनु[ ]यथा ॥
अ[पं० ६]धरो द्व्यङ्गुलायामो निर्ग्गमो
(ो)छेद*मात्रिकः ॥
मध्ये स्याच्छोभना रेखा *भृ*ङ्किणी मातृ*
(त्रि)के स्मृतौ [पं० ७] ॥
चतुरङ्गुलमायामं व*क्तं(क्त्)कुर्याद्विचक्षणः ॥
यथोपपन्नस्थानाश्चत्वारिंश*ब्द(द्द)शनाः स्मृताः [॥]

विवरणी ।

अधरौ*(ो) द्व्यङ्गुलायामो निर्गमा*त्येध*(मोत्सेध)मात्रिकः ॥
अङ्गुल्य[ाः] तृतीयभागो मात्रि[पं० ६]क इती*(ति) ॥ अधरे
मध्यं विम्ब*फलवत् ॥ एकाङ्गुले सृक्वणी ॥ चतुरङ्गुलायामं
वक्त्रं यथो*त्वया (–ोक्ततया) [पं० ७] विन्यासश्च ॥ गुरू० ॥
चत्वारिंशद्दशनानां राजद* (त*)दन्ता(५)दिक्रमेण ॥१६॥

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५) This correction is based on the probable reference, here, to the well-shaped and beautifully white teeth of the Buddha. See the Lists of the *Laksanas* and the *Anuvyañjanas* of the Buddha figure, later.

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[पत्रं २ सांकपृष्ठं] [पंक्तिः १]

॥ देव० ॥ उत्तरो*ष्ठो*(-ोष्ठो)ऽङ्गुलार्द्धः
॥ २ ॥ स्यात्तथैवोष्ठेदनिर्ग्गमः ॥
त्रिभागाङ्गुलिका *क्राच्या*(*कार्या*) गो*ची
त*स्यौरि स्थि[पं०२]ताः* (गोजी तस्योपरि स्थिता) ॥
नासा द्व्यङ्गुलविस्तारा सार्द्धमङ्गुलमुन्नता ॥
अर्द्धाङ्गुले समौ वृ*न्ते(त्ते) नासायाः श्रोतसां
स्मृ[पं० ३]तौ ॥

विवरणी ।

उत्तरो*ष्टो*(ोष्ठो)ऽङ्गुलार्द्धश्चतुर्यवो निर्ग∠[पत्रं २० पृ० १] [पं० १]मोत्सेध्य*(धा)भ्यां ॥ नासाग्राध[ो]ऽष्टो*(ा)ङ्गुल[ ]स्त्रिभागा प्रणालाकारा श्मश्रुमध्या गोधिः*(जी) ॥ *नोमा*(नासा) द्व्य-[पं० २]ङ्गुलविस्तारा सार्द्धाङ्गुलोन्नता ॥ *वुद्धानां किञ्चिदधि-का ॥ अतिक्रोधाना[ं] किञ्चिच्चिपिटा∠[पं० ३]पार्श्वानि *र्ङ्ग(र्ग)ता ॥ अर्द्धाङ्गुलसमे वृत्रे*(त्ते) श्रोतसी ॥ तस्या नासावंसो नासाग्रम*च*क्री(६)(-वक्रि*त-)विस्तारा*द्व्यर्य(-ादर्द्धा)ङ्गु[पं० ४]लः॥

६) These are further examples of such confusion between व, *va* and च, *cha*—which are of epigraphic interest.

The म, *ma* may also be read स, *sa* which would however change the sense.

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नासावंशसमौ मध्ये विस्तारेणार्द्धमा*तृ(त्रि)कः ॥
नेत्रान्तरेऽङ्गुले*(ो) ज्ञेयो नेत्रे च चतुरङ्गुले ॥
विस्ता[पं० ४]रा[द्]द्व्यङ्गुलौ मध्ये तयोस्तारा त्रिभागिकी ॥
दृष्टिः स्यात्पञ्चभागेन द्व्यङ्गुलं त्र्यङ्गुलं त्त*(त)योः ॥
त्र[पं०५]ङ्गुलस्य चतुर्था*शो(-ंशं) विसृ*(स्तृ)तो त्तिसमुज्ञ*(द्व)कः ॥
पद्मपत्राकृतिः कार्यो नेत्रकोशोऽङ्गुलित्रयं ॥

विवरणी ।

चतुरङ्गुलश्चक्षुःकोषः ॥ तन्मध्यमेकाङ्गुलं विस्तारात् मध्ये त्र्यङ्गुलं ॥ भ्रूवोरधस्ता*द्ध*रे[पं० ५]*भ्या*(भ्रूरोमा)*धः(७) पर्यन्तो त्र्यङ्गुलिं ॥ चक्षुषोरन्तरे नासामूलमेकाङ्गुलं ॥ भ्रू(भ्रूः) चतुरङ्गुलायता *रा*र्यं(सर्प)ाकारा(८) अ[पं० ६]द्धा* (-र्धा)ङ्गुलविस्तारा मध्ये वज्रधरस्य ॥ क्रोधानां तु कुटिला ॥

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७) Another alternate reading may be भ्रूरेखा ।

८) This restoration is based on epigraphic considerations. A single stroke added, will turn *râ* रा to *sa*, स ।

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[*]कर[पं०६]वीरसमं सूत्रं नेत्रयो[ ]नासिकापुटे॥
तारासमे च चि*वुके सृ*कुणा परियोजयेत् ॥
अन्तरस्तु भ्रू[पं० ७]वः का*यां(यो) विस्तृतं
सार्द्धमङ्गुलं ॥

विवरणी ।

(बु)द्धानां ध्यानदृष्टीनां *दियच*(द्वियव)विस्ता[पं० ७]रात् द्व्यङ्गुलषव्यवाधिकायामाच्चापाकारं ॥ (बो)धिस(त्त्व)ानां तु चतुर्यवविस्तारात् विंशतिप* ∠
[पत्रं २० साङ्कपृष्ठं] [पं० १] ॥ देव० ॥ च*(यव)। ॥२०॥ यामादुत्पलं(६) ॥ सर्व्वों*(ा)सां शृङ्गारस्त्रीणा[ं] अष्टादशयवायामेन षट्यवविस्तारात्म*(न्म)त्स्योदराकारं [पं०२] चतुर्यव[ं]करवीरं नासासमीपं नेत्रातुः*(—न्तः)॥ अपरनेत्रान्तोऽपाङ्गश्चतुर्यवः॥ त्र्यङ्गुलश्चक्षुर्म[पं०३]णिः॥का*लि*का(कणी*नि*का) सातिरेकयवप्रमाणा[ऽऽ]सृक्कणीसूत्रमा[ऽ]द ∠[पं० ४]ष्टिर्मध्य-

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The glossy–black, कृष्ण and curved, कुटिल eyelashes are compared to the form of snakes.

९) These are examples of confusion of प, *pa* and य, *ya* on the one hand, and of च, *cha* and व, *va* on the other.

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मध्ये चोर्णात्र विज्ञेया शुभा *पु(पू)र्णेन्दुसन्निभा ॥
नासिकावन्स(१०)सू[प० ३ पृ० १] [पं० १]त्रोर्णा
तथा मूर्द्धजसंस्थितं*(तः) ॥
शिरोमणिः स विज्ञेयः सुप्रभो विमलस्तथा ॥
चतुरङ्गुलमु[पं० २]छेदाल्ललाटोपरि मस्तकं ॥
छत्राकारं शुभन्नीलं दक्षिणावर्त्तमूर्द्धजं ॥

विवरणी ।

पुत्तलिका ॥ सार्द्धाङ्गुलस्यैव पञ्चभागेन विस्तारेणैकाङ्गुलं तारा त्रिभागिकाऽङ्गु[पं० ५]लस्य चतुर्त्पा*ङ्गुः*(र्थांशः) प्रकाशितो ऽक्षि*पुत्रतः ॥ पद्मपत्राकृतिन्ने[ ]त्रकोषोऽङ्गुलत्रयं ॥
करवीर[ ] स[पं० ६]मसूत्रं नासिकापुटस्य ॥ ताराम*(स)मं चि-(बु)कं सृकणी तथा ॥ भ्रूवोर्मध्य[ ] सार्द्धाङ्गुलं ॥ तत्रैवोर्णा ॥गुरू० ॥ [पं० ७] एकाङ्गुला पूर्णचन्द्रनिभा ॥ नासा ऊर्णा उष्णीष-स*मं*सुत्रं*(–समसूत्रा) ॥ (१३)

(१६)यथाशोभं शिरोमणि[ः] वि ∠

॥ २१ ॥ [पं० २] मलः कार्यः

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१०) An example of the orthographical peculiarity of the Ms. of indicating *Anusvâra*, followed by *sa*, स by means of a *na*, न subscribed.

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*भ्रुरेखा स्याच्चतु ∠[पं० ३]र्म्मात्रा क*र्णा*यञ्चा*पि
(कर्णद्वयञ्च) तत्समं ॥

निःसृतौ द्व्यङ्गुलौ कर्णा*(ौ) तयो[ः]
पत्रोर्द्धमात्रिकः ॥

उच्छेदो मात्रि∠[पं० ४]को ज्ञेयः *श्लि*ष्ण (११)
श्रोत्रोर्द्धमात्रिकाः* ॥

अङ्गुलस्य चतुर्थान्सः(१२) कर्णावर्त्त*त्सु(स्य)
विस्तरः ॥

विवरणी ।

उष्णीषं मध्यस्थीकृत्य द्वादशाङ्गुलं जटामुकुट[ं] वज्रधरस्य ॥ वीराणां (बो)धिस∠[पं० ३](त्त्व)ानां (१७)*चाङ्गुलं जटाजुटं मकुटं चेति विशेषः ॥ दशाङ्गुलामिति केचित् ॥ उष्णीषाधोवेष्टनेन ∠[पं० ४] द्वादशाङ्गुलं ललाटोपरि छत्राकारं ॥ नीलदक्षिणावर्त्तमूर्द्धजं ॥ उन्नतमस्तका*(के आ-)*कर्णसंमु∠[पं० ५]खपृष्ठ*वेष्टनेन द्वात्रिंशदङ्गुलमस्तकं ॥

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११) Could the reading be श्लिष्ट or श्लक्ष्ण ? In any case, the sense is obscure.

१२) A further interesting example similar to (१०).

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सा[पं० ५]र्द्धमात्रेङ्गुले द्वे स्यात्
कर्णस्त्वन्तरभागतः ॥
पार्श्वो*(र्श्वौ) स्यातां यथाशोभं के*॥शाश्चापि तथैव च॥
[पं० ६]अर्द्ध पञ्चममात्रञ्च कर्णपत्रमथाङ्गतः ॥
कर्णात्कर्णान्त[ो] विज्ञेयो मस्तकोऽष्टादशाङ्गुलः ॥
[पं०७]चतुर्दशाङ्गुलं *पृ(स्प)ष्टन्तयोरन्तरमिष्यते ॥
चत्वारिंशन्मात्रञ्च शिरः स्यात्परिणाहतः ॥

विवरणी ।

भ्रुवो रेखासमौ कर्णा*(र्णौ) ॥ आयामेन ॥ २० ॥
[पत्रं २१ पृ० १] [पं० १] चतुरङ्गुलो*(लौ) ॥ द्व्यङ्गुल-
विस्तारौ तत्प*त्तु(त्रं) च[तुर्]यवं ॥ तयोरू*र्द्धे(र्ध्वे) पत्रं चतुर्यवं
नत*मु*चे*मै काङ्गु∠[पं० २]ल*(१४) ॥ि(ब)लं चतुर्यवं ॥
कपोलकर्णछिद्रयोर्मध्ये कर्णावर्त्तः *फ(क)लिकाकारो द्वियवः ॥
[पं० ३] कर्णलता चतुरङ्गुला दीर्घतः ॥ स्थूला यथाशोभन[ा] ॥

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१३) Here, some lines (put in separate paras) have been written, which should really come later and under different heading. But for this slight mis-order, the Ṭikā is continuous.

१४) नतमुखे सैकाङ्गुलं or नतसु*चे* सैकाङ्गुले or नतमुखमे-काङ्गुलं ?

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[पत्रं ३ सांकपृष्ठं] [पं० १]

॥ देव० ॥ [**] ग्रीवोच्छेदाच्चतुर्मात्रा
॥ ३ ॥ विस्तारादो*(ा)दष्टमा*तृ(त्रि)का ॥
परिणाहाच्च कर्त्तव्या चतुर्विंशतिमा*तृ(त्रि)का ॥

विवरणी ।

पूर्व्वमुष्णीषादि ग्रीवापर्यन्तं च[पं० ४]तुर्यवो*(ा)धिकविंशत्यङ्गुलं*मु*क्त्या*(लमुक्त्वा) इदानीं ग्रीवादिगुल्फाधः पर्यन्तस्य विभागः क्रिय[पं० ५]ते ॥ ग्रीवो*(ा) चतु[र]ङ्गुला ॥ ग्रीवातो हृदय['] सार्द्धद्वादशाङ्गुलं ॥ हृदय[ा]न्नाभिपर्यन्तं तथा[SS]ना[पं० ६]भेरा[S]गुह्यं सार्द्धद्वादशाङ्गुलं ॥ *उरुः पञ्चविंशत्यङ्गुलं ॥ जंघापि तथा जानुः षद*(ड)ङ्गुलं ॥ [पं० ७] द्व्यङ्गुलो गुल्फः गुल्फादधश्चतुरङ्गुलमै*ति(मिति) स*स्ये*कसं*वुद्ध (सम्यक्संबुद्ध-) वज्रधर(बो)धिस(त्त्व)ादीनां द ∠[पत्रं २१ साङ्कपृष्ठं] [पं०१]शतालस्य कथितो विभागः॥
॥ देव० ॥ अन्येषां तु यथायोगमुन्नेयं ॥ (१५)

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१५) This paragraph is to be connected with (१८).

१६) While, this para should go with (१३)

१७) Some *Aksaras* seem to be missing and if the *cha*, च be a mistake for *va*, व the probable reading was [न]वाङ्गुलं, which is close to दशाङ्गुलं—an alternative measurement, prescribed by some Masters, *Āchāryas*.

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ग्री[पं० २]वान्तान्यङ्गुलान्यष्टौ स्कन्धान्सो(१६)
द्वादशाङ्गुलः ॥
*वि(चि)तान्तरांशो(२०) वृत्तश्च स्कन्धः स्याल्लक्षणा ∠
[पं० ३]न्वितः ॥
चत्वारिंश*तमात्राणि *चात्तौ* चायाममिष्यते(२१)
(बा)हु[ ]विंशतिमात्रं तु प्र(बा)हुः
*शो(षो)ड[पं० ४]शस्तथा ॥
द्वादशाङ्गुल[ं] हस्ताग्रं मणि*वन्धा*न्प्र(बन्धात्प्र-)
कीर्त्तितः ॥

विवरणी ।

(१८)ग्रीवा चाष्टाङ्गुलविस्तारा ॥ तस्यावेष्टनं चतु[ ]वि ∠
[पं० ६]शत्यङ्गुलं ग्रीवाया अष्टाङ्गुलं हित्वा कर्णसमीपे
चतुरङ्गुलेन सह द्वादशाङ्गुल[ः] स्कन्धाष्ट ∠ ॥ गुरू० ॥
[पं० ७] त्तः स्या*र्ल्लक्षणान्वितः ॥ कृशतारहितस्कन्धातु*(त्)
कफोणे*रू*र्द्ध(–रूर्ध्वं) विंशत्यङ्गुलो *वाहुः कफौणि– ॥ २१ ॥

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१८) This para is in continuation of (१५)

१९) Another example similar to (१०) and (१२).

२०) This restoration is certain, being supported by the *Dharmasamgraha* and the *Mahâryutpatti* **चितांतरांशता** and ***चितांतरंश** are respectively given by these two Works, among **द्वात्रिंशल्लक्षणाणि** । See later.

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*कु*कु*णीमणि*वन्धाभ्यां

*मङ्गुलश्चा ∠[पं० ५]ङ्गुलं स्मृतम् ॥

*वाहै मध्यपरिक्षेप इष्टो विंशतिमात्रिकः ॥

प्र*वाहुः षोडशः स्या*द्वि*ष*ङ्को (द्विषट्को)

मणि*व[पं० ६]न्धने ॥

आया*मं(म)सप्तकम्पाणौ तल[े] विस्तारपञ्चकं ॥

शंखञ्चक्रं तलेन्यस्त[ं] पद्मञ्च कुलि*साङ्कु[पं०७]शं॥

सर्व्वलक्षणरूपिण्यो लेखाः कार्य्याः पृथग्विधा[ः] ॥

विवरणी ।

[पत्रं २२ पृ० १] [पं० १]-रेकाङ्गुला ॥ कफोणेरध-स्ता*त्म(न्म)णि*वन्धादू*र्द्ध्वं प्र*वाहुः षोडशाङ्गुलः ॥ एकाङ्गुलो मणिव*[पं० २]*ध(बन्ध): ॥ मणि*वन्धादधो मध्याङ्गुल्य-ग्रपर्यन्तं द्वादशाङ्गुलो हस्तः ॥ एव(एवं) [प]ञ्चाशदङ्गुलं ॥ *वाहौ ∠[पं० ३] मध्यवेष्टनं विंशत्यंगुलं ॥ उप*वाहोर्मध्यवेष्टनं षोडशाङ्गुलं ॥ मणि*वन्धे वेष्टनं द्वादशा[पं० ४]ङ्गुल[ं]॥ मणि-*वन्धात् सप्ताङ्गुलं करतलं ॥

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२१) There is अपेक्षा (want) of some word, which has been mis-spelt here—and since the topic deals with measurements of the arms, the wrists etc., and as *cha*, च could be easily a mistake for *va*, व or *ba*, ब the reference is probably to *bâhu*, बाहु. It is therefore

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[*]पञ्चाङ्गुलायता मध्या पर्वार्द्धे*(र्द्धे)न[ा] प्रदेशि ∠
[पत्रं ४ पृ० १] [पं०१]नी ॥
अङ्गुलार्द्धविहीना तु कर्त्तव्या स्यादनामिका ॥
अनामिकातः पर्वे(र्वे)णा* कर्त्तव्या तु कनीय ∠
[पं० २]सी ॥
त्रिष* र्द्धा*(पर्वा)ङ्गुलयः सर्वाः पर्वार्द्धेन
नखाः [शु]भाः (२२) ॥
मणि*वन्धोपरिष्टा*तु(त्तु) सोऽङ्गुष्ठश्चतुरङ्गुलः
[पं० ३] ॥

विवरणी ।

मध्याङ्गुली पञ्चमात्रा ॥ तस्याः पर्वार्द्धोना प्रदेशि[पं० ५]नी ॥ अनामिका तत्समा पर्वोना कनीयसी [॥] ।सि*(स)र्वाङ्गुल्यस्त्रिपर्वाः ॥ *य*वार्द्धेन ने*(न)खास्तासां ॥ मणि-[पं० ६] *वन्धाच्चतुरङ्गुलं त्य*क्त्वा(त्वा) नखाग्रं यावच्चतुरङ्गुलोऽङ्गुष्ट*ः*॥

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proposed to read the word as (बाहौ) The only difficulty is regarding the measurement, but it may be that the distance between the two arms along the shoulder-blades, was perhaps meant. Then the measurement (forty) 40 *mâtrâs* need not be too long. The standard measurement between the two *Bâhu-bâhya-sūtras* is, however, (thirty-six) 36 *mâtrâs*.

२२) Read **त्रिपर्वाङ्गुलयः** The reading **यवार्द्धेन** in the

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तावानेव परिक्षेपः पर्व्वार्द्धेन नखश्च सः*(स्यात्)॥
अङ्गुष्ठा*तु(त्तु) प्रदेशिन्या अन्तरं त्र्यङ्गुलं स्मृतं॥
कनी[पं०४]यसी मणिव*न्धाद्भवेत्पञ्चाङ्गुलायतः*॥
अग्रहस्तपरिक्षेपो विज्ञेयो *र्द्वादशाङ्गुलः॥
दैर्घ्यात्तृ[पं०५]तीयभागः स्यात्
स्वाङ्गुलीनां परिग्रहः॥
ग्रीवाहृदययोर्म्मध्ये सार्द्धद्वादशमातृ*कः॥
हृन्ना[पं०६]भ्यो[श्च] चत्तु*(तु)श्चैव
स्तनयोरपि चान्तरं॥
स्तनयोरू*(रु)परिष्टाच्च कक्षे कार्य्य[] षडङ्गुले॥
तदूर्द्धम्पुनरा[पं०७]स्कन्धान्न*च(व)मात्रा(२३)
प्रकीर्त्तिता॥

विवरणी ।

द्विपर्व्वः [॥] पर्वार्द्धेन नखः॥ अङ्गु[पं० ७]*ष्ठो वेष्टनेन चतुरङ्गुलः॥ अङ्गु*ष्टप्रदेशिन्योर*क्षर*(न्तरं) त्र्यङ्गुलम्॥ मणि*व*द्ध(वन्ध)ात् *॥ कनीयसीमू८

[पत्रं २२ साङ्कपृष्ठं] [पं० १] ॥ देव० ॥ ॥२२॥ लपर्यन्तं

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commentary must be mistaken. It should be पर्वार्द्धेन clearly.

२३) An example of the confusion of *cha*, च with *va*, व similar to २०)

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उरसोपि च विस्तारः पञ्चविंशतिमात्रिकः ॥
परिणाहो (२४)*दु(ह्यु)रः ८[साङ्कपृष्ठं] [पं० १]
॥देव०॥ कार्य्यैं*(र्यो) विस्तारात्त्रिगुणा*(:) शुभं*(:)॥
॥ ४ ॥ स्तननाभ्यन्तरे चैव षोडशाङ्गुलमिष्यते ॥
[*] अ*वे*धः*(अवधेः)* सन्धिरन्ध*(न्ध्र)भ्यां
[पं०२]नाभिमण्डलमङ्गुलं ॥
नाभिमध्याप*(त्प)रिच्छेष*(प):
षट्चत्वारिंश*ड(द)ङ्गुलः ॥
द*(ह्य)ष्टा(२५)दशाङ्गुलं चैव
विस्तारे[पं०३]ण कटिर्भवेत् ॥
नाभिमेढ्रान्तरो ञ्चा*(वा) स्यात्
सार्द्धदादशमात्रिकः ॥

विवरणी ।

पञ्चाङ्गुलं ॥ स्कन्धात् कक्षपर्यन्तं नवाङ्गुलं ॥ कक्षात् स्त*मं(नं) यावत् ष*दङ्गुले ॥ उ[पं० २]रः पृ*ष्ट*यो वे*ष्ट*यो *(पृष्ठे आवेष्टय)* वेष्टनं *प*ञ्चञ्च(षट्पञ्च)ाशदङ्गुलं॥ स्तनयो[ ]मध्य[ ] सार्द्धद्वादशाङ्गुलं ॥ स्तननाभ्यो[पं० ३]र्मध्यं षोडशाङ्गुलं ॥

नाभिमारभ्य *वृष्टे*न(वेष्टनेन) सनाभिं यावत् षट्चत्वा-

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२४) २५) There seems to be some confusion in the Ms. between द, *da* and ह, *ha* or, ह्य, *hya*. Also, see २८) and the first *S'loka* of the commentary (Vivaraṇi).

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तदर्द्धेन तु मेढ्रः स्यादायाम ∠[पं०४]परिणाहतः ॥
पञ्चमात्रायतो ल(म्ब)ो वृषणौ चतुरङ्गुलौ ॥
पञ्च मात्राणि चत्वारि विस्तारायाम[पं०५]मतस्तयोः ॥
(ऊ)रू समाहितो का*यौ(र्यौ) पंचविंशतिमात्रिकौ ॥
सुविस्तारं तयो[ ]मध्यं मापयेद्द्वादशा[पं० ६]ङ्गुलं ॥
परिणाहेपि कर्त्तव्यं शुभं षट्त्रिंशदङ्गुलं ॥
मध्ये चतुरङ्गुल......न्तु जानुतः (२६) ॥
सन्धि(ब)न्ध ∠
[पं० ७]श्चतुर्मात्रा त्रिद्धिकं जानुगुल्फकं ॥
गूढगुल्फा*सि*रास्थित्वं सुकुमारो*(ौ)
*स्त*तौ(तलौ) शुभौ ॥

विवरणी ।

रिंशदङ्गुलं [॥] ना*भे(भिः) नि*॥*मु*ऽ[पं० ४]त*यो(निम्न-तया) एकाङ्गुलं परिणाहं च ॥ तथा विस्तारेणाष्टादशाङ्गुला कटिः *हि*चौ(स्फिचौ) चतुरङ्गुलौ वि[पं० ५]स्तारायामौ ॥

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२६) unfortunately, the Text, has, here, bad *lacunae*, while the commentary is hopelessly corrupt. Both, seem to have given measurements for the *knee*. Since, the girth of the latter, is little less than the

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ऋजुवृत्ता[पत्रं ५ पृ० १] [पं० १]यते जंघो*(घे)
पञ्चविंशतिमातृ*(त्रि)के ॥
तयोर्म्मध्ये परिणाह एकविंशतिमा*तृकाः ॥
चतुर्दशाङ्गु[पं० २]ला*ऽय*स्ता(२७)
*ङ्गुल्फान्ता*श्चतुरङ्गुलं ॥
गुल्फा[द्]द्वादशकायामः पादः पादा*र्द्धविस्तरः ॥

विवरणी ।

च [ऊ]रूमूलयोर्मध्यं द्वादशाङ्गुलं ॥ वेष्टनेन त्रिगुणं ॥ तयोर्मध्य आयामेन पञ्चा[पं० ६]ङ्गुलौ विस्तारेण चतुरङ्गुलौ अण्डकोषौ ॥ तदुपरि द्व्यङ्गुलं विस्तारेण गुह्य*(ह्यं) दैर्घ्येण द्विय*ऽ ॥ गुरू०॥ [पं०७]त्राधिकषडङ्गुलं॥ उ*रू*मध्यवेष्टनेन द्वात्रिंशदङ्गुलं जानु-वेष्टनमष्टाङ्कि*(विंश)*त्यङ्गुलम् ॥

जंघा- ॥ २२ ॥

[पत्रं २३] [पं० १]मध्यवेष्टन चतु[ं]विंशत्यङ्गुलं ॥ पादग्रन्थेरधः पा*ष्णी*ऽ [पं० २]चतुरङ्गुले ॥ अधऊ*र्द्धतः

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middle-girth of the *thigh*, which is thirty-two *Aṅgulas*. the girth of the *knee* is tentatively taken to be अष्टा(विंश)त्यङ्गुलं and since, the first two, and the last three *akṣaras* of the compound, can be read with certainty, the restoration is plausible.

२७) Read चतुर्द्दशाङ्गुलाः + *(अधस्तात्)* + गुल्फान्तः + चतुरङ्गुलं । The whole sentence becomes चतुर्द्दशाङ्गुला

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पार्श्वों*(ौ) [पं० ३] द्व्यङ्गुलविस्तारौ
पार्ष्णी* च चतुरङ्गुले ॥
षडङ्गुलं स्वविस्तारं त्रिगुणं परिणाहतः ॥
[पं० ४]पञ्चाङ्गुल्यो द्विपर्वाणि पर्वार्द्धेन
नखाः स्मृताः ॥
पञ्चाङ्गुलं परिच्छेपादङ्गुष्ठस्त्र्यङ्गुलायतः ॥
त्र्यङ्गु[पं० ५]ष्ठ*कसमा चैव स्म*(स्व)ायामेन
प्रदे*सिनी ॥
षोडशाष्टाष्टभागेन शेषा हीनाः परस्परं ॥
त्र्यङ्गुल्यो[पं०६]मातृ*कोछेधा(२८)*द(द्व्य)ङ्गु*ष्ठः
सार्द्धमातृ*कः ॥

विवरणी ।

षडङ्गुले ॥ त्रि*(ति)र्यक् विस्ताराच्च परिणाहे*म(न)ाष्टा-
दशाङ्गुले ॥ गुल्फा[पं० ३]त्परतोऽङ्गुष्ठ*नखाग्रं या[व]त्
पादौ द्वादशाङ्गुलो(ौ) विस्तारेण षद*(ड)ङ्गुलौ ॥ अध-

(अधस्ताद्) गुल्फान्तश्चतुरङ्गुलं । Possibly the passage gives measurement for the girth of the *janghâ*, just above the *gulpha*. The meter however remains, after the emendations, faulty.

२८) Another instance of the possible confusion

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तत्र ताम्रनखाः सा*र्व्वा अङ्गुलाः कोमलायताः ॥
कूर्म्म[पं०७]पृष्ट*समौ पूर्णौ पादौ व*हिरलङ्कृतौ ॥
समश्लिष्टा*(ौ)न्नताछिद्रा सुप्रतिष्ठि*तलक्षणे*(ौ) ॥
तयो⁄ [साङ्कपृष्ठं] [पं० १]
॥ देव० ॥ स्तलं सुचक्रादिचित्राकारन्तु कारयेत् ॥
॥ ५ ॥ पादा *घ्रूतं*(घ्रुवं) प्र*स*श(शंस)न्ति सर्वज्ञा
हतकि*ल्विषाः ॥
[*] कु*क्कु[पं०२]टाशु*(कुक्कुटाण्ड)न्तिलाकारं
चतुरस्रं सुवर्त्तुलं ॥
सर्व्वसामान्यलिङ्गा*नौ(नां) मुखमेतच्चतुर्विधं ॥

विवरणी ।

ऊ*र्द्धेन द्व्यङ्गु⁄[पं० ४]लविस्तारौ पदयोः पा[ ]ष्णौ पादाङ्गुल्यः पञ्च द्विद्विपर्वाः ॥ तासामग्रपर्वार्द्ध[ ]न नखाः ॥ पा⁄ [पं० ५]दाङ्गु*ष्ठः पञ्चाङ्गुलः परिणाहेन दैर्घो*(र्घ्ये)ण त्र्यङ्गुलः तत्समा प्रदेशिनी ॥ तस्याः सार्द्धप[ ]र्वो[पं० ६]ना मध्ये*(ध्य)मा॥ तस्या अष्टमै[क]भागेनोनानामिका ॥ तस्या अप्यष्टमभागोना कनीयसी ॥ अ[पं० ७]ङ्गुल्य एकाङ्गुलोन्नताः ॥ अङ्गु*ष्टाग्रौ सार्द्धाङ्गुलोन्नतौ ॥*वहिरूपरिपादौ *कुर्म्मपृ*ष्टस⁄

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between द, *da* and ह्य, *hya* or ह, *ha* referred to in २४) and २५). Also see the opening *s'loka* of the commentary (Vivaraṇī).

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महानरसुर[पं० ३]स्त्री[णां]

कु*क्कु*टाण्डन्तिलाकृति*ः ॥

लावण्यदर्शनीयं तत् [च*] कारयेन्मुखद्वयं ॥

प्रेतभूतपिशाचा[पं० ४]नां *रात्तसा*(रक्षसां)

विकृताकृति*ः ॥

मण्डलञ्चतुरमु*(स्रं)ञ्च कारये*त्त(त्तु) मुखद्वयं ॥

विवरणी ।

[पं० १] ॥ देव० ॥ ॥२३॥मौ अध*ःस्ताच्चक्रादिभिरलङ्कृतौ ॥

कुक्कुटाण्ड['] तिलाकारं चतुरस्रञ्च मण्डलं ॥

सर्व्व ∠[पं० २]सामान्यलिङ्गाना['] मुखाकृति[श्]चतुर्विधा ॥

सं(बु)द्धानां महावज्रधराणाञ्च मुखं कुक्कुटाण्डा[पं० ३]कारं ॥

लोचनादिदेवकन्यानां तिलवि(म्ब)ाकारं ॥ मैत्रेयादिमहा(बो)धिसत्त्वानां महावज्र[पं० ४]धरवत्मु*(न्मु)खं ॥ खर्व्वल(म्ब)ोदरक्रोधानां मण्डलाकारं वृत्तमुखं ॥ ललितक्रोधानां तु (ब)ोधि[पं० ५]सत्त्ववत् ॥ प्रेतादीन्ना['] तु चतुरस्रं मुखं ॥

लावण्यदर्शनं मुखद्वयं ॥ चतुरस्र['] मण्डलं मुख[पं० ६]द्वयं विकृताकारं ॥ समे दृष्टि*(ष्टिः) प्रसन्नास्य['] सौम्यास्निग्धावलोकने ॥

नो*र्द्ध(र्ध्वं) न दे*(दै)न्ययुक्तेऽधः ॥ गुरू० ॥

[पं० ७] कर्त्तव्ये सर्व्वदर्शिन[ा]मिति ॥

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समा दृष्टि[ः] प्रसन्ना च

[पं० ५]वु*(बु)द्धानामवलोकने ॥

नाधो नो*र्द्धं न दैन्येन संयुक्तं सर्व दे*र्सि(दर्शि)नां ॥

इति सम्यकसं(बु)द्धभाषितं ∠

प्रतिमालक्षणं समाप्तम् ॥

विवरणी ।

लोचनादियोगिनीनां उष्णीषगुह्योरू*ष्ट*ष्ट (उष्णीषगुह्योरू* अ*ष्टा*ष्टं) वेष्टनात् दशाङ्गु- ॥ २३ ॥

[पत्रं २४ पृ० १] [पं० १]लेन सह पीनघन[ौ] कुचौ ॥ ना*भा*व*रेष्टनात् (नाभेरावेष्टनात्) दशभागं हित्वा कटिस्थलं पीनं कत्त[ि]व्यं ॥

(ब)ो ∠[पं०२]धिसत्वा*(त्त्व)मानादुरसो दशभागेन गुह्यांशेन च वीरिणीना[ं] (२९) कुचयुग्मं ॥ कटिस्थलं तु पूर्व[पं०३]वत् ॥ काकास्यादीनां तन्ता*(त्ता)लद्वयेन स्तनादौ पीनता ॥

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२९) There is a form of Gaṇapati called विरि-गणपति। See *S'âradâ-tilakam*, *Patala* 13. विरिणी may be feminine of विरि, or वीरिणी not impossibly, is, the same as वीरेश्वरी, some lines below. Compare also, the feminine form डाकिनी which has a corresponding masculine in डाक ।

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भगवतः श्रीस*म्व(म्ब)रस्य पूर्वकृत ∠[पं०४]लक्षणे मुखक्षेत्रे चतुर्यवं हित्वा द्वादशभागिकविस्तारे अधःकोणयोरेक-सार्द्धद्वि ∠[पं० ५]भागहरणवर्त्तनात् भगवतो मूलवामदक्षिण-पश्चिमवक्त्राणि ॥ भगवतो दक्षिणखं[पं० ६]गाण्डमुख[ं] [॥] [तद्व]वद्व्ज्रवाराहीखण्डरोहा*रू(रू)पिणीदेवकन्यानां च ॥ पश्चिम-मुखवाह्निवि ∠[पं०७]म्व(म्ब)ाकारं दा*(डा)किन्याः [॥] पूर्वमुखवत् लामायाः ॥ वाममुखवत् चूताभं वीरवीरेश्वरीनाञ्च [पत्रं २४ साङ्कपृष्ठं] [पं० १] ॥ देव० ॥ ॥

काकास्यादीनां काकादिमुखमेव[ं] भगवतो वामदक्षिण-मुख[ं] च (३०) *कु*र्व*द्रासित(*क्रु*ध्यद्धसित-)त्रासित(बु)भु-[पं० २] ॥ २४ ॥ क्षितानामिवेति विशेषः ॥

इन्द्रईशानवायुव*रूण*उ(-ो)पेन्द्रपितमहा नवतालाः खगा ∠ [पं० ३]ण्डमुखाः ॥ (३१) वेमाचित्रिनैऋति*षकालाः क्रोध-स्वभावाः ॥ कुवेरानलौ ललितखर्व्वावष्टता ∠[पं० ४]ला*(ौ)

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३०) Could the reading be, also, चक्रवद्धसित०—? As in the Brahmanic Pantheon—the expression or the attitude of the *Ugra* and the *Raudra Devatās* is furious, awe-inspiring or haggard. *cf.* 'les dieux *irrite's*'—*A.* Grünwedel: *Mythologie du Buddhisme au Tibet et en Mongolie pp.* 101–2

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खगाण्डमुखौ ॥ सौम्यग्रहाः सूर्यश्च शक्रवन्मानमानिताः ॥ क्रूराः क्रोधस्वभावाः ॥ अर्द्धकायो राहुः ॥ अधःकायनागाकारः केतुः ॥ [पं० ५] सर्वनागा नवतालाः खगाण्डमुखाः ॥ (३२)

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३१) Could the reading be "नैऋति+[ई*] (श*)= नैऋतीश—" ? the compound being वेम-चित्रि-नैऋतीश-काल-ाः ।

३२) The Chinese Buddhistic Art Canons [see Appendix] as handed down in the *Tsao-hsiang-liang-tu-ching* = प्रतिमा-घटन(गठन)—मान-सूत्रम(विधिः) literally —differ in some respects from the Text, edited here, especially regarding the prescription of the different Facial Types for the various Deities.

All the *Buddha* Images are to be made after the (*Proto-type*) original pattern, *Mu-shih* of the S'ākya Buddha शाक्य बुद्ध । While, Mañju-śrī मञ्जुश्री, *Wên-shu* and the Goddess Tārā तारा, *To Lo* have been both classed as Bodhisattvas *Pu*(*t*) *Sa*(*t*) —Amita अमितः, *Wu-liang* or Amitāyus अमितायुः, *Wu-liang-shou* has been classed as a Buddha *Fo*. Akṣobhya अक्षोभ्य, *Pu-tung* has been classed as *Ming-Wang* (shining king)=√ दिव्>देव+राजन्—देवराजः ? Or=√ रुच्> √ लोक् : लोक+पाल—लोकपालः ?

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३२) Or, *Ming-Wang*=विद्या—राज, where विद्या is in the sense of *mantra*? I am indebted to my learned friend Dr. Prabodh Chandra Bagchi of the Calcutta University, for referring me to the last interpretation.

As regards, the different Facial types मुखं, *Mien*—prescribed, the number (four) and the names for these, seem to be almost identical with the Sanskrit.

For the *Bodhisattvas*, face like hen's egg has been prescribed. बोधिसत्त्वानां कुकुक्टाण्डं मुखं ।

बोधि	*Pu(t)*	
सत्त्वः	*sa(t)*	
कुक्कुट	*Chi*	fowl,
+ अण्डं	*tzǔ*	son,
मुखं	*mien*	face

For the *Tathāgata*—the Full-Moon face.

(तथा + आगत) तथागतस्य पूर्णचन्द्रं मुखं ।

तथागतः	तथा	*Ju*	Thus
	+ आगतः,	*lai*	come
पूर्णः		*mān,*	full
+ चन्द्रः		*yüeh,*	moon
मुखं		*mien,*	face

For (the *Lokapālas* or the *Devarājas*) the *Vidyārājas*—the Four-square face. लोकपालाः चतुरस्रमुखाः ।

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३२) √ दिव्>देवः, √ रुच्>लोकः } *Ming*, { bright, to shine

राजा; पालः *Wang*, king

चतुर् *ssŭ*, four

+अस्रं *fang*, square

मुखं *mien*, face

For *the Buddha's Mother* the face prescribed, is very probably, of the shape of some seed or grain not impossibly, तिलं-the sesame. The name of it, (which however could not be made out from my too small Dictionary, unfortunately) consists of two characters, both with two parts--one above the other, and the upper part of both is the same (Radical √140, Grass or herbs). The name-word must be, therefore, connected with 'grass' or 'hemp'.

Fo, Buddha बुद्ध

mu, Mother माता

Above	√ Radical 140, *Ts'ao* (Grass, herbs)	= *Tchēu* + √Radical 200, *Mâ*	Sesame तिलं
below	*chih* (of)		
+ Above	√ Radical 140, *Ts'ao* (Grass, herbs)	Vide Dr. B. Karlgren's *Analytic Dictionary*	
Below	√ Radical 200, *Ma* (hemp)		

mien, face मुखं

बुद्धमाता तिलाकारमुखी ।

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वटुत्रामनहेरम्त्र(म्त्रा): कर्त्तव्यः* पञ्चतालिकः* ॥ तत्र तालैकेन मुखः ग्रीवात आगुह्यं यावन्ता*(त्ता)लद्वयमागुह्य[पं०७]तः पादतलं यावत्तालद्वयेनेति पञ्चतालं ॥ ॥ गुरू० ॥

तत्र सं(बु)द्धाः करू*णो*(णाद्)भुतशान्तिरसोपताः वज्र-[पत्रं २५ पृ० १] [पं० १]धरमुखसर्वशरीरं ॥ २४ ॥ नवरसरसाविष्टं ॥ (ब)ोधिस(त्त्वा)दयस्तु शृङ्गाररसाधिका इति प्रस्ता[पं० २]र[ः] कथितः ॥

तस्या मूर्त्तेर्लक्ष[ण]व्यञ्जनानुव्यञ्जनानि कथ्यन्ते ॥ (३३)

Since, the above note was written, my conclusion has been amply verified from Dr.B. Karlgren's *Analytic Dictionary* which has one identical character and and one other also identical but for the upper part (the Phonetic).

३३) [Two पंक्तिs in gap, in the Ms.]

[The following are quotations to fill up the same, from :--

a) The *Dharma-samgraha. Anecdota Oxoniensia. Aryan Series,* Vol, I--Part V. Oxford, 1885. Abbreviated--*Ds.*

b) The *Mahâ-vyutpatti. Memoirs of the A. S. B.* Calcutta, 1910. Abbrev.—*Mv.*

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The quotations are given in the form of comparative tables, and the arrangement is slightly changed, though the original numbers are retained.]

Ds. द्वात्रिंशल्लक्षणानि। तद्यथा॥	*Mv.* Names of the 32 characteristic signs of the great man (Puruṣa)	
1. चक्रांकितपाणिपादतलता ।	चक्रांकितहस्तपादतल ।	29
2. सुप्रतिष्ठितपाणिपादतलता ।	सुप्रतिष्ठितपाद ।	30
3. जालावबद्धाङ्गुलिपाणिपाद-तलता ।		
4 मृदुतरुणहस्तपादतलता ।	मृदु०—०तल ।	27
5. सप्तोत्सदता ।	सप्तोत्सद ।	15
6. दीर्घाङ्गुलिता ।	दीर्घाङ्गुलि ।	28
7. आयतपार्ष्णिता ।	आयतपादपार्ष्णि ।	31
8. ऋजुगात्रता ।		
9. उत्सङ्गपादता ।	उच्छङ्खपाद ।	26
10. ऊर्ध्वाग्ररोमता ।	ऊर्ध्वाङ्गरोम ।	22
11. ऐनेयजङ्घता ।	ऐणयजङ्घ ।	32
12. प्रलम्बबाहुता ।	स्थितावनतप्रलम्बबाहुता ।	18
13. कोषगतवस्तिगुह्यता ।	कोष०--०गुह्य ।	23
37. सुवर्तितोरूः ।	सुवर्तितोरु ।	24
	सुवर्तितोग(?) ।	25
14. सुवर्णवर्णता ।	सूक्ष्मसुवर्णच्छवि ।	17
15. शुक्लच्छविता ।		
16. प्रदक्षिणावर्तैकरोमता ।	एकैकरोमप्र०—०वर्त ।	21
17. ऊर्णालंकृतमुखता ।	ऊर्णा कोष	4
18. सिंहपूर्वान्तकायता ।	सिंहपूर्वार्धकाय ।	19

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Ds.		Mv.
Ds. 19. सुसंवृतस्कन्ध ।	सुसंवृत्तस्कन्ध	Mv. 14
20. चितांतरांशता ।	*चितांतरंश*	16
21. रसरसाग्रता ।		10
22. न्यग्रोधपरिमण्डलता ।	न्यग्रोधपरिमण्डल	20
23. उष्णीषशिरस्कता ।		1
24. प्रभूतजिह्वता ।	प्रभूतानुजिह्व	12
25. ब्रह्मस्वरता ।	ब्रह्मस्वर	13
26. सिंहहनुता ।	सिंहहनु	11
27. शुक्लहनुता ।		
28. समदंतता ।	सुशुक्लदन्त	9
36. शुक्लदंतः ।	समदन्त	7
29. हंसविक्रांतगामिता ।		
30. अविरलदंतता ।	अविरलदन्त	8
31. समचत्वारिंशद्दंतता ।	चत्वारिंशद्दन्त	6
32. अभिनीलनेत्रता ।	अतिनीलनेत्र गोपक्ष्म	5
33. गोपक्ष्मनेत्रता चेति ॥		
34. भिन्नांजनमयूरकलापाभिनील-वलितप्रदक्षिणावर्तकेशः (वर्णित) ।	प्रदक्षिणावर्तकेश	2
35. समविपुलललाटः ।	समललाट	3

अशीत्यनुव्यंजनानि । तद्यथा ॥

1. ताम्रनखता ।	आताम्रनख	1
2. स्निग्धनखता ।	स्निग्धनख	2
3. तुंगनखता ।	तुंगनख	3
4. छत्रांगुलिता ।	वृत्तांगुलि	4
5. चित्रांगुलिता ।	चितांगुलि [*synon* पर्यंगुलि]	5

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Ds. 6. अनुपूर्वांगुलिता ।	अनुपूर्वाङ्गुलि	*Mv.* 6
7. गूढशिरता ।	निर्गाट्शिर [?]	7
8. निर्ग्रंथिशिरता ।	निर्ग्रन्थिशिर	8
9. गूढगुल्फता ।	गूट [ढ] गुल्फ	9
10. अविषमपादता ।	अविषमपाद	10
11. सिंहविक्रांतगामिता ।	—०गामी	11
12. नागविक्रांतगामिता ।	—० "	12
13. हंसविक्रांतगामिता ।	—० "	13
14. वृषभविक्रांतगामिता ।	—० "	14
15. प्रदक्षिणगामिता ।	प्र०—०गामी	15
16. चारुगामिता ।	चारुगामी	16
17. अवक्रगामिता ।	अवक्रगामी	17
18. वृत्तगात्रता ।	—०गात्र	18
19. मृष्टगात्रता ।	—०गात्र	19
20. अनुपूर्व०— ।	—०गात्र	20
21. शुचि०— ।	—० "	21
22. मृदु०— ।	—० "	22
23. विशुद्ध०— ।	—० "	23
24. परिपूर्णव्यंजनता ।	—०व्यञ्जन	24
25. पृथुचारुमंडल(गात्र)ता । (पृथुजानु ?)	—०गात्र	25
26. समक्रमता ।	समक्रम	26
27. विशुद्धनेत्रता ।		
28. सुकुमारगात्रता ।	सुकुमारगात्र	27
29. अदीन०— ।	अदीन०—	28
30. उत्साह०— ।	उत्सद०—	29
31. गंभीरकुक्षिता ।	सुसंहत०—	30

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Ds. 32. प्रसन्नगात्रता ।		
33. सुविभक्तांगप्रत्यंगता ।	सुविभक्ताङ्गप्रत्यङ्ग	*Mv.* 31
34. वितिमिरशुद्धालोकता ।	वितिमिरशुद्धलोक	32
35 वृत्तकुक्षिता ।	वृत्तकुक्षि	33
36. मृष्ट०— ।	मृष्ट०—	34
37. अभुग्न०— ।	अभुग्न०—	35
38. क्षाम०— ।	क्षामोदर	36
39. गंभीरनाभिता ।	गम्भीरनाभि	37
40. प्रदक्षिणावर्त०—	प्रदक्षिणवृत्त०—	38
41. समंतप्रासादिकता ।	समन्तप्रसादिक	39
42. शुचिसमुदाचारता ।	शुचिसमाचार	40
43. व्यपगततिलकगात्रता ।	व्यपगतविलकगात्र	41
44. तुलसदृशसुकुमारपाणिता ।	तूल०—०पाणि	42
45. स्निग्धपाणिलेखता ।	स्निग्धपाणिलेख	43
46. गंभीरपाणिलेखता ।	गम्भीरपाणिलेख	44
47. आयत०— ।	आयत०—	45
48. नात्यायतवचनता ।	नात्यायतवदन	46
49. बिंबप्रतिबिंबोष्ठता ।	विम्बप्रतिविम्बदर्शनवदन	47
50 मृदुजिह्वता ।	मृ[दु]जिह्व	48
51. तनु०— ।	तनु०—	49
52. रक्त०— ।	रक्त०—	50
53. मेघगार्जिघोषता ।	गजगर्जनजीमूतघोष	51
54. मधुरचारुमंजुघोषता ।	मधुरचारुमञ्जुस्वर	52
55. वृत्तदंष्ट्रता ।	वृत्तदंष्ट्र	53
56. तीक्ष्ण०— ।	तीक्ष्ण०—	54
57. शुक्ल०— ।	शुक्ल० —	55

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Ds. 58. अनुपूर्व०— ।	सम०—	*Mv.* 56
59. समदंष्ट्रत[ा] ।	अनुपूर्व०—	57
60. तुङ्गनासता ।	तुङ्गनास	58
61. शुचिनासता ।	शुचि०—	59
62. विशालनयनता ।	विशुद्धनेत्र	60
	ऋष्व[विशाल]०—	61
63. चित्रपक्ष्मता ।	चितपक्ष्म	62
64. सितासितकमलदलनयनता ।	सिता०—०दलशकलनयन	63
65. आयतभ्रूकता ।	आयतभ्रू	64
66. शुक्ल०—? । श्लक्ष्ण०—	श्लक्ष्ण०—	65
	समरोम०—	66
67. सुस्निग्ध०— ।	स्निग्ध०—	67
68. पीनायतभुजलता ।	पीनायतकर्ण	68
69. समकर्णता ।	सम०—	69
70. अनुपहतकर्णेंद्रियता ।	अनु०—०न्द्रिय	70
71. अविम्लानललाटता ।	सुपरिणतललाट	71
72. पृथु०— ।	पृथु०—	72
73. सुपरिपूर्णोत्तमांगता ।	सुपरिपूर्णोत्तमाङ्ग	73
74. भ्रमरसदृशकेशता ।	भ्रमरसदृशकेश	74
75. चित्र०— ।	चितकेश	75
75. गुडा०— ।	असंलुलितकेश	76
77. असंमुणित०— । असंलुलित०— ।	श्लक्ष्ण०—	77
78. अपरुष०— ।	अपरुष०—	78
79. सुरभि०— ।	सुरभि०—	79
80. श्रीवत्समुक्तिकनंद्यावर्तलक्षित-पाणिपादतलता चेति ॥	श्रीवत्स०—०वर्त्तललित-पाणिपाद	80

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[प० २८ पृ० १] [पं०५] चैत्यन्तु कुम्भ-कनक-धान्यराशि-लताख्यभेदात् यथासंख्यं ठकाराकृति-चूदिकाभ ∠ [पं०६]खगाण्ड-तिल-सन्निभं ॥

चतुरस्त्रे कृते क्षेत्रे द्वादशभाजिते । एकसार्द्धद्विकोणयो*-भाग[प०७]हरणवन्त*शात् ॥ विस्व* स्यात् वि*म्वार्द्धे *नैमिकान्वितां वि*म्वार्द्धे पीठं ॥ तद्व*न्ध*मिस*स्तका ∠ [प० २५ साङ्कपृष्ठं] [पं० १]न्तं विम्वा*यतं छत्रं ॥ तच्चै*कत्र य* पञ्चत्रयोदशं संवु*द्धवज्रधराणां ॥ नवसप्तपत्य*क-[पं० २] ॥ देव० ॥ श्रावकवु*द्धयोः *अवीतराग धातुचैत्ये पद्मकलिकैव परं नान्यत् ॥ तथा विम्वा*भेदेन यष्ट्यारोप ∠ [पं०३]णं कर्त्तव्यं ॥ चतुवु*द्धासनं पुन* वैरोचनप्रधानीकृतं ॥

वि*म्वा*द्वा*द्वचतु*भद्रे चतु*बुद्धविराजितं[पं०४] ॥
कोणे स्तम्भार्येण कुर्यात् *वोधिस*त्वादिभूषितं ॥
छत्राकारन्तु यष्ट्योर्द्धे* वर्षास्थालकसं[पं०५]ज्ञकं ॥
हारार्द्धहारघण्टादि किङ्किणीजालभूषितं ॥
तदू*र्द्धश्च माणिः का*र्य्यं पद्मकलिका[पं०६]न्त* के*चित् ॥
विधिना लक्षणोपेतं कारयेद्विधिकोविदः ॥

इति चैत्यलक्षणविधिः ॥(३३)

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अ [८] ॥ गुरू० ॥

धुना वज्रवज्रघण्ठा*दिचिन्हलक्षणान्युच्यन्ते ॥

तालायान*(म)विस्तीर्णं द्वादशभाजितं क्षेत*(त्रं) ॥ २५ ॥

[पं०२६ पृ०१] [पं०१] तत्त्रिगुणायामं ॥ पूवा*(र्वा)पर-भागयोश्चतुर्षु कोणेषु *शार्द्धकोष्ट*वर्न्तने*न(सार्धकोष्ठवर्त्तनेन) ब्रह्मसूत्रमध्यवाम[पं०२]दक्षिणयोः को(ष्ठ)कद्वयद्वयपारित्यागात् पूर्वापरयोः कोष्टा*न्त*त्म*ध्ये (कोष्ठान्तं तन्मध्ये) *व(ब्र)ह्मसूत्रान्त सू[पं०३]त्रचतुष्टयपातनात् मध्यशू*ची(सूची*) उभय*शूच्यौः*(ौ) पार्श्वयो[ः]भागद्वयलोपात् भागद्वय[ं] ये ८ [पं०४]न चतुःशूकं भागद्वयायाम[-म]क्ररास्य*नि*कु*तं *(निष्कृतं)* ॥(३४) भागद्वय-मूल[ं] सिंहनासासुशोभितं ॥ सर्व[ं] ८* [पं० ५] द्वि-भागायाम[ं] चतुभा[ः]गखण्डितार्द्धचन्द्राकारं ॥ अष्टभागोछ्र*य* सुनामि*त* (अष्टभागोछ्रयं सुनाभितः) त्रिभङ्गं ॥ रश्मि [पं०६]-छटात्रयाविराजित[ं] ॥ मध्यभागे तु ब्रह्मसूत्रमध्यात्

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(३३) Corrections:—[प० २५ पृ० १] चूतिका०—॥०—कोण-योर्भाग०-०व*र्त्तणात् ॥ विम्बं — नेमिका०—॥ तदू[र्ध्वं] [ने]मि-मस्तक०—॥

[साङ्कपृष्ठं] त[त्र] चैकत्र य[व*]०-॥-०प्रत्येक०- वीतराग[योः॥] चतुर्बुद्धासनं पुनः — ॥ विम्बाद्बाह्य-चतुर्भद्रे चतुर्बुद्ध ॥ तदूर्ध्वञ्च मणिः कार्य्यः पद्मकलिकान्तः क्वचित् ॥

(३४) Compare:—[प० २७ पृ० १] [पं० ६] समन्तान्नि*कुत* (निष्कृतं)

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चतुर्द्वि*(र्दि)क्षु सूत्रद्वयद्वयं त्यक्का*(क्त्वा) वृत्ते ∠* [प० ७] भ्रामिते वरटकं ॥ तदू*र्द्धं(र्ध्वं) भागार्द्धेन मेखलां त्यक्का*(क्त्वा) भागद्वयेनोभयविकसितं पद्मं मेखला–

[पं०२६ साङ्कपृष्ठं] [पं०१] ॥देव०॥ गुणास्याधउ*र्द्ध*(ऊर्ध्वं) सूक्ष्मगुणद्वयं *त*एडे*ग्रं*(तुङ्गाग्रं)* करणीयं॥ मेखलायां रत्नावली कत्त*व्यो*(कर्त्तव्या) ॥ भागार्द्धेन त[∠] [प०२] ॥ २६ ॥ त्केशरं ॥ भागैकेन चन्द्रं निष्पाद्य शेषलोपात*(त्) भगवतः सभयकुलिशं भवति ॥ चतुरङ्गुला[पं०३]दारभ्य विंशत्यङ्गुलं यावद्वज्रं करणीयं ॥ विंशत्युद्ध*न्न*(त्युर्ध्वं न) कारयेदित्यागमात् ॥

क्रोधानां तु [पं०४] कोणेषु भागैकहरणात् कला*(*रा)लं ॥ शुकद्वयहरणात् त्रिशूकं चतुः*सूकं*(चतुःशूक-)हरणात् एक[पं०५] –शूकं *नाग(*भाग)क्षेपकरं(रणं) ॥ नवसूकन्तु कोणेषु चतुःशूक[-क]रणात् किन्तु मध्यसूची तस्य वर्तुला∠[पं०६]॥ द्वादशशूचिकं विश्ववज्रं तु वरटकस्य चतुर्दि*(र्दि)क्षु त्रिशूक-करणात् ॥ तदेवं पञ्चशूकक[∠] ॥ गुरू० ॥ [पं०७]रणाद्विं*(द्विं)शतिशूक[॰] विश्ववज्रं ॥

पुनस्तस्यैवाधउ*र्द्ध*(ऊर्ध्वं)पञ्चपञ्चशूकदाया*त्(नात्) ॥ २६ ॥ त्रिंशछुकं वि∠

[प० २७ पृ० १] [पं० १]श्ववज्रामिति ॥ ॥

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घण्टायास्तु पूर्वभागं पूर्ववत् ॥ मध्यत*(तो)ऽध[ो] भाग-र्द्धेन चन्द्रं ॥ भागार्द्धे[पं०२]न केशरं॥ भागैकेन पद्मं चतुर्भागेन पद्मामुखं ॥ चतुर्भागेन कलशं ॥ भागद्वयेन कलसपी[पं०३]ठं ॥ अपरभागस्य कोण*धो*स्त*त्र*(कोणाधस्तात्) *श्च(च)तुभा[ं]ग-हरणात् ००लपद्म[ं] कर्णिकाकेशरान्वितं ॥

[पं० ४] कर्णिकोपरि पीठाधस्त्रीवली ग्रीवारूपा कार्या ॥ भागार्द्धकृतमेखलाद्वयमध्ये वज्रावली[पं० ५]विरजितभागैकं ॥ मध्ये हारार्द्धहारविगतचतुर्भागं ॥ पूर्ववदधो वज्रावलि*(ली) [पं० ६]-विराजितभागैकं ॥ समन्तान्नि*कुत*(न्निष्कृतं) नेमिकैकभागं ॥

महावज्रधरस्य ॥ [पं०७]अक्षोभ्यस्य तु किञ्चित्कराल[ं]॥ हारा[पं०७]र्द्धहारमण्डित[ं] म*ध्ये(ध्यं) ॥ हारगर्भेषु दिक्षु चक्ररत्नपद्मविश्ववज्रस्था[ना]नि *ध*ङ्कं(शङ्खं) वा वज्राणि वैरो ∠ [पत्रं २७ साङ्कपृष्ठे] [पं० १]॥ देव० ॥ चनादीना[ं॥] विदिक्षु लोचन*वज्रसमनालपद्म(लोचना*–वज्रसमं* नी*लपद्म–) मुत्पलानि ॥ अथ *उर्द्ध*(ऊर्ध्व)वज्रावलीद्व[∠]
[पं०२]॥ २७॥ यस्थाने चक्ररत्नपद्मविश्ववज्रावलीति तथागतकुलभेदा*द्वौ*द्वव्या(द्वोद्धव्या) ॥

वैरोचनादीनां स्थाने [पं०२] अक्षोभ्यस्य चिह्नत्वं ॥

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इह घंठा*(टा) ग्रीवातः प्रभृति शुद्धकांस्यमयी तदूर्द्ध*(र्ध्वं) भागद्वयं कनकादि[पं०४]मयं वज्रं च ॥

कायि* घंठा* मनी*गुन्यो*लदम्भोजमुखी (कापि घंटा मनागुन्मीलदम्भोजमुखी) (३५) कायि*(-पि) गोमुखी कायि*(-पि) पद्माकारा चेति /* [पं०५] विशेषः ॥

॥ शुभम् ॥ ॥ ॥ ॥ ग्रू० ॥ ॥ २७ ॥

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(३५) See the present writer's interpretation of the above passage given, already, in the *Indian Historical Quarterly* June, 1926 Vol. II *The Kedārpur Copperplate Inscription of S'rī Candradeva* pp. 329–30.

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APPENDIX

Tsao –siang –tou—leang—king

Professor Sylvain Le′vi refers to the above 'Sūtra sur les proportions des statues', thus, in his famous *Le Nepal* Vol. III *Appendice* II P. 185:— Un Artiste Ne′palais a la cour de Kaubilai Khan : This Sūtra was published in China, some years ago, by Yang Wen—hoei together with an interesting commentary and some important plates. It represents the tradition introduced in China by one Nepalese, A–ni–ko. The biography of this artist has been preserved by the Yuan Annals, which call him A–r–ni–ko. This biography was published and studied by the priest Banjin in the Jap. Review *Kokka*, No. 164, Jan. 1904.

The English summary to the Japanese article bears the title " On A–ni–ko, a celebrated Nepalese maker of Buddhist figures, and his Chinese pupil Lia cheng feng, together with a reference on a sacred book showing measurements for the making of Buddhist images."

Among the Chinese books procured for the *Vis′va-–bhāratī* by the Poet, S′rīyut Rabindranāth Tāgore and party, during their trip to China the present writer discovered a *S′ilpa* work (which belongs to S′rīyut Nandalāl Basu, the artist). This work turned out to be

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similar to the one, referred to by Professor Sylvain Le'vi and is entitled —

Tsao—	*hsiang—*	*liang—tu—*	*Ching*
To make	image	Measure	Canon
(√गढ्,घट्, निर्माण)	(प्रतिमा)	(मान)	(विधिः, शास्त्रं)

Literally meaning प्रतिमा—घटन (गठन)—मान—सूत्रं(शास्त्रं)। This work is the basis of my previous note (३२)

Another Buddhist *S'ilpa* work of note, the *S'āri-putra*—Pali *Sāri-putta* has been fully translated and discussed by Dr. A. K. Coomarswamy in his *Mediaeval Simhalese Art.*

Besides the Tibetan Translations of Canonical works classed *S'ilpa-vidyā S'āstras*—Works on Mechanical Arts, in *Tanjur* under *Mdo-hgrel*, *Commentary on the Sūtras,* a few Non-Canonical *S'ilpa* works seem also to be known, in Tibetan.

M.m. Haraprasād S'āstrin's *Catalogue of Mss. in the Bishop's College. Calcutta*, gives two such works :

Ms. CXV. Bdo - Baga—segs—pahi—sku—gsugs kyi—chan. Work on the measurements of the Buddha's body.

CXVIII. Bten—tāg—payi—rab—der--hbyed—pa—no—ta—cher—nam—bar—rol—pa. Ten hard substances of Tibetan images.

The system of transliteration seems to be unsatisfactory, and examination may reveal these Texts to be parts of more well known works on *S'ilpa.*

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Practically, every Nationality of Asia and the Insul-inde has tried to make representations of the Blessed One, and inspite of many local variations, all these ultimately conform to a common prototype, which is sufficiently well-defined, for practical purposes. The Buddhist *S'ilpa* Work which is edited from Sanskrit Sources for the first time, in the previous pages, gives detailed instructions for representing this Ideal Form of the Master.

In some countries, especially in Java and Bengal, Buddhism got, at last, strangely mixed up, with S'iva-ism—giving rise to the S'iva-Buddha Temple Art in Java. "*Die Çiwa buddha tempel. Tjidschrift door het Bataviasch Genootschap van Kunsten en Weten-schappen* 56, 1914, pp. 237—42."

The mutual influences of the Buddhist and the S'ivaite Art and Religion of Bengal have been fully discussed in my Monograph on *Sadās'iva Worship*, which has been accepted for publication by the Asiatic Society of Bengal.

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VI. शुद्धिपत्रं। CORRECTION-SLIP.

पंक्ति-परिगणनकाले मूलं, टीका तथा पादटीकाः पृथक् पृथक् गृह्यन्ते। स्पष्टतया उक्तिं विना शिरोनामान्यपि नैव गण्यन्ते।

In counting the lines — the Text, the Commentary and the Notes are taken separately, and also the headlines are omitted, unless stated specially.

शिरोनाम पंक्तौ, प्रथमायां (पठेत्) सम्यक्संबुद्धभाषितं

पृष्ठं २, विवरणी, पं० १ ,, *(—दिसंपदोऽखिला)*

[This reading alone, possible from epigraphic reasons, is metrically false.

यदि च लिपिविचारात् अयमेव पाठः सम्भवति, नायं समीचीनो छन्दोभङ्गात्।]

,, ,, पं० ३ (पठेत्) *वौ(बौ)द्ध [']

पृ० ४ ,, पं० ५ (एकपदीकृत्वा पठेत्। Read as the same word.) सव्वं०—०लालित्यसलिलतत्वं

,, पादटीका २) पं० १,२ (पठेत्) कुशला-नारी-जनः

पृ० ५ विवरणी पं० ६ ,, सप्तो*(ा)वयवाः ॥

,, ,, पं० ७ ,, उछ्र*(च्छ्र)या

,, ,, ९ ,, रू*छ्रे*(रुत्से)धः ॥

पृ० ६ मूलं पं० ४,५ (पादटीकायां अन्तर्भविष्यतः। Should be put in foot notes.)

,, ,, पं० ६ (पठेत्) चिचु*(बु)कान्तं

,, ,, पं० १० ,, चिवु*(बु)कं

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पृ० ७ विवरणी पं० २,३(संयोजना कार्या। Join up the two lines.

पृ० ८ मूलं पं० १ (पूर्व,७म पृष्ठे अन्तर्भवितुमर्हति। Should be) put in the previous page 7.)

" " पं २,३ (पठेत्) द्व्यङ्गुलायामो निर्गमौ*छे*द*(-ोत्सेध-)मात्रिकः

" " पं० ४,५ " मातृ*(त्रि)के

" " पं० ६ " वक्तं* (वक्त्रं)

" ९ ७ पं० ७ " वृन्ते ?

पृ० १० विवरणी पं० २ " भ्रू* (भ्रु)वो

११ " पं० ३,४,५ " विंशतिप* ∠ च*(यव)ायामाद्दुत्पलं

" " पं० ७ " ॥२०॥ चतुर्यवं करवीरं

१४ " पं० १ " भ्रू* भ्रु)वो

१८ मूलं पं० ४,५ (पठेत्) कनीय ∠ सी

२० " पं० १२ " सार्द्ध द्वादशमात्रिकः

" पादटीका २४)२५) पं० ३ " 'the *second S'loka*'

पृ० २३ मूलं पं० ३ " पञ्चाङ्गु ∠ [पं०४]ल्यो

" २४ " पं० ४,५ " तयो ∠ स्तलं

" २५ विवरणी पं० ८ " प्रेतादीना [']

" २७ " पं० १३ " वेम-चित्रि०-

" २८ पादटीका ३२) पं० १४ (Read, पठेत्) *Pu-tung*

" " " १५ " देव + राजन्

" ३१ विवरणी पं० ४ " —०रसोपेताः

" " पादटीका ३२) पं० ४ (Delete) 'and'

" ३८ विवरणी " ४ (पठेत्) —०को*ष्ठव*र्त्तनेन

" " " " ७ " (ब्र)ह्मसूत्रान्तं

" ३९ " " १५,१६ " पञ्चशुक-क[∠]रणाविं*(द्रिं)श०-

पृ० ४० " प० ११ " महावज्रधरस्य॥*अ(स्या)द्योभ्यस्य

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सर्वत्र '॥ गुरू० ॥' इति पदं, '॥ गुर२ (रु)०॥' इति पठनीयं। तथा सर्वत्र 'र२' इत्यक्षरोऽपि 'रु' 'रू' वा पठनीयः, इत्यपि सम्भाव्यते।

In all cases, the reading ॥ गुरू० ॥ is perhaps to be corrected to ॥ गुर२ (रु)० ॥ and the letter र२ into रु, *ru* or रू *rū* ?

नागर-पृष्ठपंक्त्यादिसंख्याः अतिक्षुद्राक्षरैः मुद्रितमुचिताः स्युः। चक्षुःपीडादायकत्वात् ग्रन्थमध्ये निरर्थकत्वादेतासाम्। And, the page, line and other numbers in Sanskrit, should have been put in very small types, as large letters are not necessary and troublesome to the eye.

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VII. देवदेवीबोधिसत्वादिनाम्नाम्

तथा

पारिभाषिक-दुरूहशब्दानां सूचिः ।

शेषौक्तौ तारकाचिह्नितौ ।

List of Proper names, technical & difficult terms.

The last two are marked by asterisks.

मानानि, *Units of measurement.*	मापनभेदाः, *Linear measurements.*	
व्यामः	आयामः	*तुषितवरभवनं*
तालिः	व्यायामः	*धर्मदेशना*
तालः	निर्गमः	*कुलपुत्राः*
तलः	प्रमाणं	*कुलदुहितरः*
अङ्गुलः	उच्छेदः	*रूपकायः*
स्वाङ्गली	उत्सेधः	*न्यग्रोधपरिमण्डलं कायं*
मात्रा	उच्छ्रयः	
मात्रिकः	परिणाहः	*पूजा*
मात्रिका	विस्तारः	*सत्कारः*
यवः	परिक्षेपः	

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अङ्गप्रत्यङ्गनामानि, *Bodily parts.*

उष्णीषं
केशस्थानं
ललाटं
नासिका
चिबुकं
हनुः
सृक्कणी
गोर्ची*(र्जी)
नासावंसः
—० वन्सः
—० वंशः
—० वृन्ते

चक्षुःतारा
—० मणिः
अक्षिमुद्गकः
मध्यपुत्तलिका
कणीनिका
नेत्रकोशः(षः)
करवीरं
कर्णपत्रं
—०वृन्ते
ऊर्णा
शिरोमणिः
जटाजुटं
मकुटं

सप्तोत्सदः
सिंहहनुः
राजत*दन्ताः
दक्षिणावर्तमूर्ध्वजं
चितातरांशः
प्रबाहुः
कपोणिः
मणिवन्धः
—०वन्धनं
पर्वः

अङ्गप्रत्यङ्गनामानि, *Bodily parts.*

भ्रूः सर्पाकारा
चापाकारं नेत्रं
उत्पलं ,,
मत्स्योदराकारं ,,
मेढ्ः
वृषणौ
गुल्फौ
पादग्रन्थिः
कूर्म्मपृष्ठसमौ पादौ
पार्ष्णी
स्फिचौ
गुह्यं

चतुर्विधं मुखं
कुक्कुटाण्डं मुखं
तिलाकारं ,,
चतुरस्रं ,,
मण्डलं ,,
वह्निविम्बाकारं ,,

मूर्त्तेर्लक्ष[ण]व्यञ्जनानुव्यञ्जनानि ॥

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चैत्यभेदाः कुम्भ-कनक-धान्यराशि-लता-ऽऽख्याः ॥
बिम्बं । पीठं । नेमिका । छत्रं । यष्टिः । वर्षास्थालकं । चतुर्भद्रं ।
हारः । अर्धहारः । किङ्किणीजालं । मणिः ॥

सूत्रपातनं । कोष्ठं । कोष्ठकः । ब्रह्मसूत्रं । सूचिः(ची) । सूकं ।
शूकं । शुकं । सिंहनासा । मकरास्यं । रश्मिछटा । वरटकं ।
मेखला । चन्द्रं । समयकुलिशं । विश्ववज्रं ॥

घण्टा मनागुन्मीलदम्भोजमुखी, गोमुखी, पद्माकारा च ॥
पद्मं । केशरं । कर्णिका । प्रज्ञामुखं । कलशं । कलसपीठ ।
त्रीवली । वज्रावली । नेमिका । हारगर्भः । चक्र-रत्न-पद्म-
विश्ववज्र-स्थानानि । *तथागतकुलभेदाः* ॥

देवदेवीबोधिसत्त्वादिनामानि ।

। सम्यक्संबुद्धाः । बुद्धाः ध्यानबुद्धयः ।
बोधिसत्त्वाः । मैत्रेयादिमहाबोधिसत्त्वाः ।
वैरोचनादयः ॥

महावज्रधराः । महावज्रधरः अक्षोभ्यः ।
भगवान् श्रीसम्बरः ॥

वज्रवाराहीखंडरोहारूपिणीदेवकन्याः ।

लोचनादिदेवी । —० देवकन्या । —० योगिनी । } वीराः । वीरिणी । वीरवीरेश्वर्यः ॥

*दा(डा)किनी । लामा । काकास्या ॥

महानरसुरस्त्रियः । शृङ्गारस्त्रियः ॥

खर्व-लम्बोदर-क्रोधाः ।
अतिक्रोधाः ।

{ ललितखर्वौ । ललत*(ना*)क्रोधाः । ललितक्रोधाः ।

वटुवामनहेरम्बाः ॥

कुबेरानलौ । वेमचित्रि-
नैऋति*षकालाः ।

इन्द्रईशानेवायुवरुणोपे-
न्द्रपितामहाः ॥

शक्रः । सूर्यः । सौम्यग्रहाः ॥
राहुः । केतुः । नागाः ।
प्रेतभूतपिशाचराक्षसाः ॥

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